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THE
LEGEND OF ST. CHRISTOPHER

A DRAMATIC ORATORIO

FOR SOLO VOICES, CHORUS, ORCHESTRA, AND ORGAN

THE VERSE BY

ISABELLA PARKER

THE MUSIC BY

HORATIO PARKER.

(OP. 43.)

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THE LEGEND OF ST. CHRISTOPHER.

CHARACTERS.

OFFERUS. *Bass.*

THE KING. }
THE HERMIT. } *Tenor.*

THE QUEEN. *Soprano.*

SATAN. *High Baritone or Robust Tenor*
(*Tenore robusto*).

THE ANGEL. *Soprano.*
(*May be sung by the QUEEN.*)

THE CHILD. *Soprano.*
(*Preferably a boy's voice.*)

A CHORUS.

PROLOGUE.

In the grey dawn of early time,
The Church on earth arose ;
Upbuilt with battlements sublime,
Against her mighty foes.

And many a noble saint of old,
The fair foundation laid ;
And living stones, of price untold,
The stately fabric made.

In glory of unfading light
Their faithful record lives ;
The touch of Time the vision bright
Unchanging lustre gives.

ACT I.

SCENE I.

(*An open space before the palace of KING ORIENS. A dense wood is on the left, and a road in the distance, upon which the KING is seen approaching in a chariot, with soldiers and trumpeters.*)

CHORUS OF MEN.

The King ! the King returns in triumph !
Come forth and bid him joyful welcome.
Haste, come forth !

CHORUS OF MAIDENS.

(*With laurel wreaths and garlands of flowers.*)

He comes, our King, in regal pride and glory ;
Our faithful legions follow in his train ;
Their noble deeds, renowned in song and story,
We count, and welcome them with glad refrain.

Hail to our King, our heroes hail !
Our loyal welcome shall not fail ;
Your praises rise on honour's wing,
While in high chorus here we sing.

(*The KING arrives.*)

SOLDIERS' CHORUS.

Sing victory, sing victory, our glorious King
returns,
Triumphantly, triumphantly, his chariot
homeward sped ;
In loyal hearts, in loyal hearts, the flame of
triumph burns ;
The conqueror, the conqueror, we crown his
honoured head.

(*They place the wreath upon his head.*)

DOUBLE CHORUS.

Women.

Hail to our King and heroes brave !
Right royal welcome do we give ;
While banners high above you wave,
Long, long in gladness may ye live.

Men.

Hail to our King and maidens fair !
Right royal welcome do ye give ;
Garlands of flowers ye maidens bear,
Long, long in gladness may ye live.

(OFFERUS, the giant, emerges from the wood and kneels before the KING.)

Offerus.

Mighty King, to thee I bend,
Humble homage offer thee ;
Kindly my request attend,
And grant to me,
Thy slave to be.
I entreat, my offer thou'lt receive ;
Brave and faithful service will I give.

King.

Thy name, bold wanderer !

Offerus.

Offerus my name. Immortal gods have given me strength and stature to excel. And long in poverty have I sought the mightiest earthly monarch, that my service might be his.

King.

Thy service I receive, thou Offerus, and bind thee to obey my commands.

Offerus.

Henceforth thy slave am I, for thou the mightiest art.

King.

Give thy service unto me,
Rich rewards I offer thee.

Offerus.

Burden-bearer is my name,
Service is my only claim.

King.

Thou art mine, and mine alone,
Till life be done.

Offerus.

I am thine, and thine alone,
Till there come a mightier one.

SCENE II.

(A hall in the Palace. The QUEEN and her attendants wait while the KING enters with his retinue, followed by OFFERUS.)

Queen.

The dear delights of home and peace
Once more, my love, are thine.
Could strife and war forever cease,
What joy, what bliss were mine !
Then no more my heart in sorrow
Should be sad for the coming morrow.
Yet proud am I thy noble deeds to hear,
And willing tribute to thy courage bear.

CHORUS.

Yes, proud are we thy noble deeds to hear,
And willing tribute to thy courage bear.

King.

Thy welcome voice, beloved,
Is music to my heart.
Now gladly will I linger,
Nor willingly depart.
The memory of battle's fierce affray
Is banished and forgotten, far away.

Queen.

From cruel voice of clanging arms
Thou comest to thy rest ;
Free from the fear of dread alarms,
This refuge is thy best
Rest thee here, love shall enfold thee ;
Peace within her arms shall hold thee.

King.

Come, Offerus, present thee to our Queen.
(OFFERUS advances and kneels.)

Offerus.

Most royal lady, here I kneel
To offer thee thy rightful due ;
Command me, and with earnest zeal
I gladly give my service true,
Thee and my royal master to obey,
With proud submission, from this happy day.

Queen.

Rise, Offerus, I take thy service, brave and worthy man.

Offerus.

I will serve thee, I obey thee, most gracious Queen.
(Exeunt all but KING and QUEEN.)

King.

There is a king, albeit a slave ;
How gentle is he, and yet how brave !
May heaven delay the fateful hour
When he shall find a mightier power.

Queen.

How can he find on earth a mightier ?
Art thou not lord of all the kingdoms now ?

King.

I am, but powers there be I cannot dare
To brave. I must before them bow.

[*Exeunt.*]

SCENE III.

(*An open glade in the forest. The KING and his followers are resting after the hunt. A deer starts from the wood and OFFERUS draws his bow. The KING trembles and crosses himself.*)

King.

Hold, Offerus, send not the shaft ! Knowest
thou not this dreadful wood is haunted ?

Offerus.

Haunted, by whom ?

King.

By the presence of the Fiend.

Offerus.

Who's the Fiend that thou should'st fear him ?
Fear I know not, though a slave.
Thou, O King, hast found thy master,
Him I seek and thee I leave.

(*He sends the arrow and moves towards the wood.
Fires flash in the distance.*)

King, Queen, and Chorus.

Stay, good Offerus, O stay,
Terrors are before thee.
Darkest clouds close o'er thee,
Wings of demons hover
Round thy path and over ;
Dost thou not discover
Horrid phantoms in the way ?

Leave us not, good Offerus ;
See the lurid gleaming
Of the fires upstreaming
In the forest glowing,
Where thy steps are going,
Thy great gifts bestowing
On the Fiend, to leave us thus.

(*OFFERUS, moving slowly, turns.*)

Offerus.

I see the darkening path,
And yet I cannot stay.
A stronger king than thou,
I must before him bow.
I would not feel thy wrath,
But him I must obey.

King and Chorus.

Farewell, our hero, gallant Offerus. Thy
vow leads thee forth to mightier power devoted.
Farewell !

(*They watch him as he disappears in the wood.*)

ACT II.

SCENE I.

(*A desert plain. OFFERUS meets SATAN at the head of an armed legion.*)

Satan.

See where comes bold Offerus,
He hath learned no evil.
Fears nor man nor devil,
He shall come and dwell with us.
Man, who art thou, and whom dost thou seek ?

Offerus.

I seek that Fiend, who maketh kings to
tremble. I would have him for my master.

Satan.

Prince of all this world am I.
Come, thou noble creature,
Yield thee, body, mind, and soul
Unto my supreme control.
Fit reward shalt thou enjoy,
For thy kingly nature.

Thus my followers I lead
Through this barren region,
Storms and whirlwinds do not flee ;
Naught on earth can conquer me.
My commands they ever heed,
Faithful demon-legion.

DEMONS.

Satan, our king, thy reign we own,
Thy might alone,
In all our ranks it holdeth sovereign sway.
Thee we obey.

Offerus.

I also thee obey.
Yield me unto thy will.
Thou shalt have utmost sway
O'er my strength and my skill,
Thy every behest to fulfil.

DEMONS.

Thus we march, a mighty legion,
Through the world's wide fields afar,
All its woes and ills unheeding,
Discord dire and ruin spreading,
And throughout the fairest region
Bring confusion, rage, and war.

Shrines and altars fall before us,
Naught is sacred in our eyes ;
Drink we deep in fullest measure
Of the cup of earthly pleasure ;
Mirth and music merrily share we,
Pleasure's flowing goblet bear we,
And there is naught we fear in earth or skies.

Thus we march, &c.

(*Exeunt singing.*)

SCENE II.

(*They arrive at a cross. SATAN trembles and turns away. The sound of women's voices is heard singing :—*)

Asperges me, Domine,
Hyssopo et mundabor.
Lavabis me, lavabis me,
Et super nivem de albabor.

Offerus.

Ha, my master, tremblest thou ?
This high cross thou fearest,
Nor, in terror, darest
Even to look upon it now.
Why showest thou these signs of fear ?
The mystery to me declare.

CHORUS.

On the cross the Lord of Heaven
Died, to ransom man, His creature ;
There His blessed life was given
To upraise the fallen nature ;
Therefore are the signs of fear :
None but saints the sight can bear.

Offerus.

Thou art my master no longer ;
I seek the Lord who died,
For He is greater and stronger.
I follow far and wide
Till I His face may behold,
And learn His love manifold.

Satan.

Offerus, beware, beware !
How canst thou endure
Fast and vigil, watch and prayer,
Heaven to secure ?
Earth's delights I give to thee,
Heaven is far above ;
Lose not present liberty
Future hope to prove.

Offerus, beware my wrath,
Heavy shall it fall on thee ;
Ruin shall attend thy path—
Thus now do I warn thee.
All the kingdoms of the world,
All their glory great,
These I own, and alone
I can bestow them.
All this glory and power I give thee ;
Come, faithful servant, I bid thee ;
Call not vengeance upon thee.
Stay, Offerus, stay.

Offerus.

Ask me not my vow to break.
Him, the Highest, will I seek ;
Unto Him, the Lord of Heaven,
Shall my life henceforth be given ;
There, at length, my restless mind
True content and peace shall find.

CHORUS.

Farewell, our hero, gallant Offerus !
Thy vow leads thee forth to mightiest power
devoted.
Love guide thee in thy quest of Him who
only can give thee peace and joy, and meet
reward for noble strife. Farewell !

ACT III.

SCENE I.

(*A hermit's cottage in a dense forest. The HERMIT opens his door to OFFERUS, who is clad in worn garments.*)

Offerus.

Tell me, good father, where to find the Lord of Heaven.

Hermit.

Enter, son, rest thee, and let me bathe thy feet, for they are sore and travel-stained.

Offerus.

Glad am I to rest. I am weary.

Hermit.

Rest thee here, my son; refreshment will I offer thee.

(The HERMIT brings food and a long flowing garment.)

Hermit.

The story thou shalt hear
Of Him, the Saviour blest,
Who came our life to share,
And lead us to His rest.

Wise men had foretold His coming.
From the Orient land they came,
Star-led, through the desert roaming,
To the town of Bethlehem.

Through many blessed years
His dwelling was with men
Bearing their griefs and cares
And soothing every pain.

When His work on earth was ended,
Willingly He gave His life,
And to heaven once more ascended,
Conqueror in the deadly strife.

Offerus.

Most wonderful thy story! How thankfully I hear it from thy lips. Thy voice, good father, brings a memory strange to me.

Hermit.

It is not strange, for I was Oriens, the monarch proud, who now for many years have served the King of kings.

Come, and I will show thee
All the Church's beauty,
Where her worship holy
Daily doth arise.
With her blessing o'er thee
Thou shalt learn thy duty,
And in service lowly
Train thee for the skies.

SCENE II.

(The interior of a Cathedral. Priests are seen robed in beautiful vestments. The HERMIT and OFFERUS enter and kneel.)

CHOIR.

Asperges me, Domine,
Hyssopo et mundabor.
Lavabis me, lavabis me,
Et super nivem de alabor.

(OFFERUS, greatly moved, draws the HERMIT aside.)

Offerus.

Tell me, good father, what can I do for the Christ, my Master.

Hermit.

Come, and I will show thee
All the Church's beauty,
Where her worship holy
Riseth day by day.
In that worship lowly,
Learn thy constant duty,
And with light before thee,
Tread the blessed way.

CHOIR.

Gloria in excelsis Deo,
Et in terra pax hominibus bonæ voluntatis.
Laudamus te,
Benedicimus te,
Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex Cœlestis, Deus, Pater Omnipotens.
Domine Fili Unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris,
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus sanctus,
Tu solus Dominus,
Tu solus altissimus, Jesu Christe,
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

Offerus.

(With great firmness.)

In gloria Dei Patris, Amen!
Now let me go, my father, where I may serve the Lord.

TRIO.

The Hermit, Offerus, and an Angel.

Learn the blessedness of giving,
Give thy strength, thy soul, thy spirit
For the Master ever-living
Claiming no reward, no merit.
So in boundless liberty shalt thou walk for
evermore.

Thy best labour freely given
In the largest, fullest measure,
Dear to man, beloved of heaven,
Thou shalt taste immortal pleasure,
And unending rest remains, when thy noble
life is o'er.

HYMN.

Jam sol recedit igneus,
Tu lux perennis unitas,
Nostris beata trinitas
Infunde lumen cordibus.

Te mane laudum carmine,
Te deprecamur vespere,
Digneris, ut te supplices,
Laudamus inter cœlites.

Patri simulque Filio,
Tibique, Sancte Spiritus,
Sicut fuit, sit jugiter
Sæclum per omne gloria.

SCENE III.

(The HERMIT'S cottage.)

Offerus.

Tell me now, father, what can I do for the
Christ, my Master?

Hermit.

Yonder is the river, deep and rapid, where
many cross in danger. Build thee a hut upon
its banks and carry them through the flood.

(Light fills the cottage. An Angel sings:—)

Blessings of heaven
Richly are given,
Service most worthy
Waiteth before thee.

SCENE IV.

*(A small hut upon a river bank. There is night
and storm. A child's voice sings:—)*

Offerus, wilt thou not bear me across?

*(OFFERUS appears, cut, seeing nothing, re-enters
the hut. The child's voice repeats:—)*

Offerus, carry me over to-night!

*(Again he goes forth but finds nothing. The third
time the voice is heard nearer:—)*

Offerus! Offerus! carry me over to-night!

*(And a little child is seen. OFFERUS lifts the child
and enters the stream. There is great violence
of the elements, but a quiet light upon the
child's head.)*

Offerus.

Bearing thus my precious burden
Through the wild and angry flood,
Every moment heavier growing,
As the weight of all the world.
In the tumult of the surges
Power Divine my spirit urges,
Till I win the blessed guerdon
Of my Lord's approving word.

*(The storm subsides. OFFERUS reaches the shore.
The dawn appears faintly.)*

CHORUS.

Know, O mortal, thou hast borne
In thine arms the Holy One,
Christ, and the sin of the world.
Peace be with thee! Lo, the morn
On thy head its light hath thrown.

Hermit.

Christopher be now thy name.
Thine henceforth by rightful claim.
This, through the ages yet to be,
Shall bring high honour unto thee.

CHORUS.

Labour nobly, bravely on
Though the stormy waves arise.
On the far eternal shore
He is watching evermore,
Who, at length, thy work shall own,
And with joy divine shall crown
With the saints in Paradise.

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THE LEGEND OF ST. CHRISTOPHER.

PROLOGUE.

HORATIO PARKER, Op. 43.

PIANO. *Molto moderato.*

1 **SOPRANO.** *cres. . poco . a . poco.*

In the grey dawn of ear - ly time, The Church on earth a - rose ; Up -

ALTO. *cres. . poco . a . poco.*

In the grey dawn of ear - ly time, The Church on earth a - rose ;

TENOR. *cres. . poco . a . poco.*

In the grey dawn of ear - ly time, The Church on earth a - rose ;

BASS. *cres. . poco . a . poco.*

In the grey dawn of ear - ly time, The Church on earth a - rose ;

1 *p cres. . poco . a . poco.*

f marcato.

built with bat - tle - ments sub - lime, A - gainst her might - y . .

Up - built with bat - tle - ments sub - lime, A - gainst her might - y . .

Up - built with bat - tle - ments sub - lime, A - gainst her might - y

Up - built with bat - tle - ments sub - lime, A - gainst her might - y

foes. And ma - ny a no - ble

foes. Ma - ny a

foes. And ma - ny a

foes. Ma - ny a

saint of old, Her fair founda - tion laid; . . And liv - ing stones, of

saint of old, Her fair founda - tion laid; . . And liv - ing

saint of old, Her fair founda - tion laid; And liv - ing

saint of old, Her fair founda - tion laid; . . .

price un-told, The state - ly fab - ric made, . . . Lives . . .

stones, of price un-told, The state - ly fab - ric made, And liv - ing stones, of

stones, of price un-told, The state - ly fab - ric made, And liv - ing stones, of

. . . and liv - ing

dim. *p ben legato.*

. . . of price untold, The state - ly fab - ric made. In

price untold, The state - ly fab - ric made. In

price untold, The state ly fab - ric made. In

stones, . . . of price un-told, The fab - ric made. In

f *sfz*

glo - ry of un - fad - ing light Their faith - ful re - cord

glo - ry of un - fad - ing light Their faith - ful re - cord

glo - ry of un - fad - ing light Their faith - ful re - cord

glo - ry of un - fad - ing light Their faith - ful re - cord

p sub ito.

lives, . . it lives, . . The touch of.. Time, . . . the vi - sion

lives, . . it lives, . The touch of.. Time, . . the

lives, . . it lives, . . The touch of.. Time, . . .

lives, . . it lives, . . The touch of Time, . . .

sf *legato.*

bright, . . . Un-chang-ing lus - tre gives, The touch of Time un - chang-ing lus -

vi - sion bright, Un-chang-ing lus - tre gives, . . The touch of.. Time, the

. . . the vi - sion bright, Un - chang - ing lus - tre gives, un - . . .

. . the vi - sion bright, . . Un - chang - - - - ing lus - tre gives,

. . . tre gives, . . . un - chang-ing lus - tre gives for ev - er - more.

vi - sion, un - chang - - - ing lus - tre gives for ev - er - more.

- chang - ing, . . un - chang-ing lus - tre gives for ev - er - more.

un - - - chang - ing lus - tre gives for ev - er - more.

ACT I.

SCENE I.—An open space before the palace of KING ORIENS. A dense wood is on the left, and a road in the distance upon which the KING is seen approaching in a chariot, with soldiers and trumpeters.

Allegro moderato.

PIANO. *p*

cres. mf p

cres. . . poco . . a . . poco. ff

4

5

3

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is A major (three sharps). The notation includes various musical elements:

- System 1:** Features a trill (*tr*) in the right hand and a triplet of eighth notes in the left hand.
- System 2:** Includes a triplet of eighth notes in the right hand, a trill (*tr*) in the left hand, and a dynamic marking of *sfz* (sforzando) in the right hand.
- System 3:** Shows a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.
- System 4:** Features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.
- System 5:** Includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.
- System 6:** Shows a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

The notation is written in a clear, professional style, with various musical symbols and markings used to indicate the intended performance.

più p

7

p

L.H.

L.H.

poco a poco cres.

This page contains seven systems of musical notation for a piano piece. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as dynamics (*più p*, *p*, *poco a poco cres.*), articulation (accents, slurs), and fingerings (triplets, 3). The left hand (L.H.) is indicated in several places. The piece concludes with a crescendo in the final system.

8

3 3 3 3 3 3 8va

CHORUS, BASSES.

ff

The King, the King, the King re- turns in tri-umph.

9

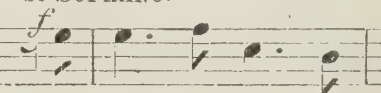
Come forth and bid him joy - ful wel - come, joy - ful wel - come.

Haste, come forth! haste, come forth! haste, come forth!

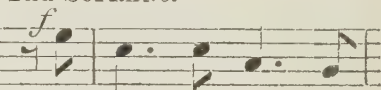


10 CHORUS OF MAIDENS (*With laurel wreaths and garlands of flowers*).
Poco più moderato.

1st SOPRANO.



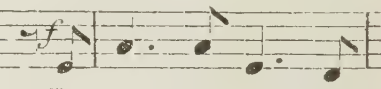
He comes, our King, in
 2nd SOPRANO.



He comes, our King, in
 1st ALTO.



He comes, our King, in
 2nd ALTO.



He comes, our King, in

10 *Poco più moderato.*



no - ble deeds, renowned in song and sto - ry, We count . . and welcome them with

no - ble deeds, renowned in song and sto - ry, We count . . and welcome them with

no - ble deeds . . renowned in song and sto - ry, We count . . and welcome them with

Their no-ble deeds renowned in song and sto - ry, We count . . and welcome them with

glad re-frain. Hail to our King, our he - roes hail ! Right roy - al wel-come
 glad re-frain. Hail to our King, our he - roes hail ! Right roy - al wel-come
 glad re-frain. Hail to our King, our he - roes hail ! Right roy - al wel-come
 glad re-frain. Hail to our King, our he - roes hail ! Right roy - al wel-come

11 *p* *poco cres.*
 11 *p* *poco cres.*
 11 *p* *poco cres.*
 11 *p* *poco cres.*

11 *p* *poco cres.*

8269.

high we sing. . . Hail to our King, Hail!

high we sing. . . Hail to our King, Hail!

high we sing. Hail to our King, Hail!

high we sing. Hail to our King, Hail!

Hail to our King! Hail! Right roy

Hail to our King! Hail! Right roy - - - al,

Hail to our King! Hail! Right roy

Hail to our King! Hail! Right roy

al wel - - - come shall . . . not fail.

roy - - - al wel - - - come shall . . . not fail.

- - - al wel - come, wel - - - come shall . . . not fail.

- - - al wel - come, wel - - - come shall . . . not fail.

First system of piano introduction. Treble and bass staves. Treble staff begins with a half note G4, followed by a half note F#4, and then a half note E4. Bass staff begins with a half note G3, followed by a half note F#3, and then a half note E3. Dynamics include *sf* and *f*. There are triplets and accents throughout.

Second system of piano introduction. Treble and bass staves. Treble staff continues with a half note D4, followed by a half note C#4, and then a half note B3. Bass staff continues with a half note D3, followed by a half note C#3, and then a half note B2. Dynamics include *f*. There are triplets and accents throughout.

CHORUS OF MEN (SOLDIERS).

1st & 2nd TENORS.

13

Sing vic - to - ry,

sing vic - to - ry,

1st & 2nd BASSES.

Sing vic - to - ry,

sing vic - to - ry,

13

*ben marcato.**f*

Vocal and piano accompaniment for the chorus. Treble and bass staves for voices, and grand staff for piano. The vocal parts sing: "sing vic - to - ry, . . . our glo - rious King re - turns, Tri -". The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble. Dynamics include *f*.

sostenuto.
p

umphant-ly, tri-umphant ly, his cha - riot homeward sped ; In loy - al hearts, in

sostenuto.
p

umphant-ly, tri-umphant-ly, his cha - riot homeward sped ; In loy - al hearts, in

p *legato.*

1st TENOR.

loy - al hearts, the flame of tri - umph burns, The

2nd TENOR.

loy - al hearts, the flame of tri - umph burns, The con - queror, the

1st BASS.

loy - al hearts, the flame of tri - umph burns, The con - queror, the

2nd BASS.

loy - al hearts, the flame of tri - umph burns, The

con - queror, we crown his hon - our'd head.

con - queror, we crown his hon - our'd head.

con - queror, we crown his hon - our'd head.

con - queror, we crown his hon - our'd head.

con - queror, we crown his hon - our'd head.

con - queror, we crown his hon - our'd head.

con - queror, we crown his hon - our'd head.

con - queror, we crown his hon - our'd head.

con - queror, we crown his hon - our'd head.

con - queror, we crown his hon - our'd head.

con - queror, we crown his hon - our'd head.

con - queror, we crown his hon - our'd head.

(They place the wreath upon his head.)

14

1st & 2nd SOPRANOS.

*cres. molto.*Hail to our King, and
1st & 2nd ALTOS.

he - roes brave,

Right roy - al wel - come

cres. molto.

Hail to our King, and

he - roes brave,

Right roy - al wel - come

1st & 2nd TENORS.

ff

3

1st & 2nd BASSES.

ff

3

Hail . . to our King,

Hail . . to our King,

14

sf p

ye shall have ; While

*cres.**cres.*

ban - ners high a - bove you wave, Our

ye shall have ; While

*cres.**cres.*

ban - ners high a - bove you wave, Our

Hail . . to our King,

and maid - ens fair, With

gar - lands bright, Your

Hail . . to our King,

and maid - ens fair, With

gar - lands bright, Your

f cres.

loy - al wel - come now re - ceive, . . Hail to our King,

loy - al wel - come now re - ceive, Hail to our King,

loy - al wel - come we re - ceive, Hail,

loy - al wel - come we re - ceive, Hail,

Poco più mosso.

1st SOPRANO.
hail, hail to our King, hail! Right

2nd SOPRANO.
hail, hail . . to our King! Right

1st & 2nd ALTOS.
hail, hail to our King! Right

1st TENOR.
hail to our King, hail to our King! Right

2nd TENOR.
hail to our King, hail to our King! Right

1st BASS.
hail to our King, hail to our King! Right

2nd BASS.
hail to our King, hail, hail! Right

Poco più mosso.

roy - - - al wel - come ye shall have; While

roy - - - al, roy - - - al wel - come, While

roy - - - al wel - come, our he - roes, our

loy - - - al wel - come we shall have; With

loy - - - al, loy - - - al wel - come, With

loy - - - al . . wel - come, maid - - ens

loy - - - al wel - come,

ban - ners high a - bove you wave, Our loy - al wel - come

ban - ners high a - bove you wave, Our loy - al wel - come

he - - roes . . shall have loy - al

gar - - lands bright, . . Your loy - - - al

gar - - lands bright, . . Your loy - - - al

fair, With gar - lands rare, Your

loy - - - al wel - come

8269. c

poco rit.

15

now

re - - ceive.

poco rit.

now

re - - ceive.

wel

come

poco rit.

now

re - - ceive.

wel

come

now re - ceive.

poco rit.

wel

come

we re - ceive.

poco rit.

wel

come

we re - ceive.

poco rit.

wel - - come

we

re - - ceive.

poco rit.

we

re - - ceive.

Sea.....

Tempo 1mo.

15

*poco rit.**ff*

Poco più mosso.

Sra.....

16 *L'istesso tempo.*

(OFFERUS, the giant,
Meno mosso.
emerges from the wood, and kneels before the KING.)

OFFERUS (BASS). *Molto maestoso ma non lento.*

Might-y King, to thee I bend, Humble hom - age of - fer thee,

Kind - ly my re - quest at - tend, And grant to me, Thy slave . . . to

legato. *sfz*

18

be, I en - treat, my of - fer thou'lt receive, Brave and faith - ful

p

Poco più mosso.
KING (TENOR).

service will I give. Thy name, bold wanderer !

f *Poco più mosso.*

OFFERUS.

Of - fer - us . . . my name, Immortal gods have giv'n me strength and

f *a tempo.*

p 19

stature to ex-cel.

And long.. in po-ver-ty have I

sought . . the mightiest earthly monarch,

that my ser - vice might be

KING. *un poco animato.*

Thy ser - vice I re - ceive,

thou Of - fer-us,

and

his. . .

Hence - forth . . thy slave am I, for

*mf un poco animato.*20 *Poco più largo.*

bind thee to o - bey . . my commands.

Give thy ser-vice

thou,

thou the mightiest art.

20 *Poco più largo.*

un - to me, Rich re-ward I of - fer thee.

Burden-bear - er

is my name, Ser-vice is my on - ly claim. I am

poco a poco

Thou art mine, . . . thou art mine, . . .
più mosso.

thine, . . . I am thine, I am

21 21 1/2

Allegro.

thou art mine, . . mine a - lone, . .

thine, . . thine a - lone, . .

Allegro. Till I

Un - til life be end - ed, Thou art mine . . a -

find a night - ier, I am thine, thine a -

- lone, Till life . . . be . .

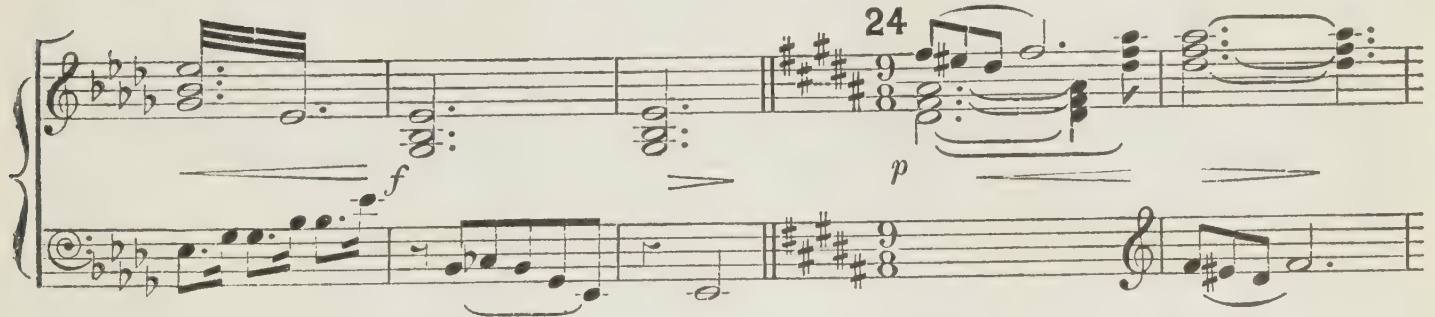
- lone, Till com - - eth . . . a night - ier

poco rit.

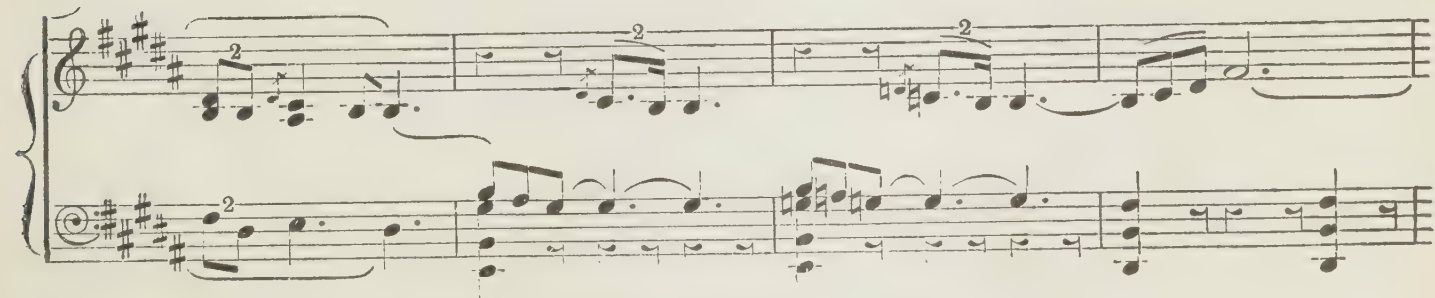
— *Sva.*



SCENE II.—A hall in the palace. The
Andante.



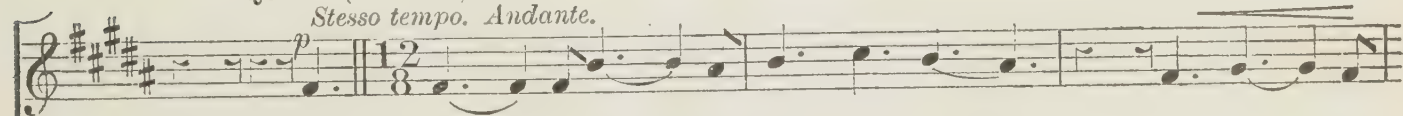
QUEEN and her attendants wait while the KING enters with his retinue, followed by OFFERUS.



25

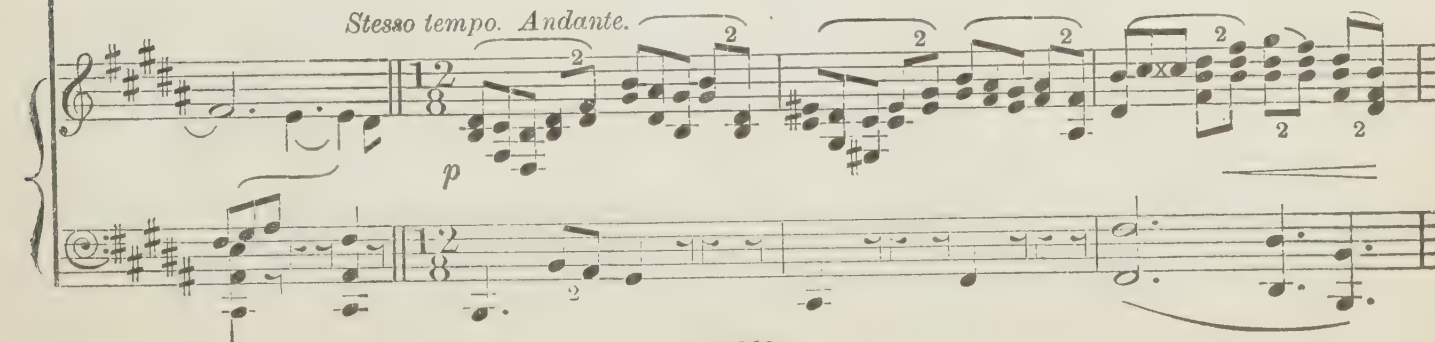
QUEEN (SOPRANO).

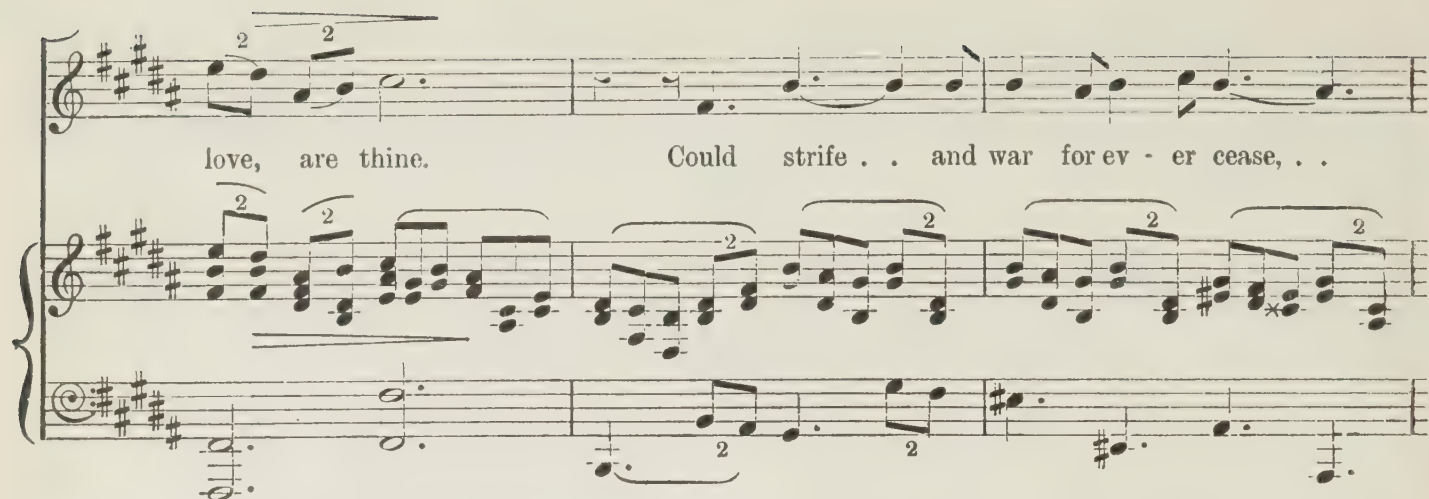
Stesso tempo. Andante.



The dear . . de-lights of home and peace Once more, my

Stesso tempo. Andante.





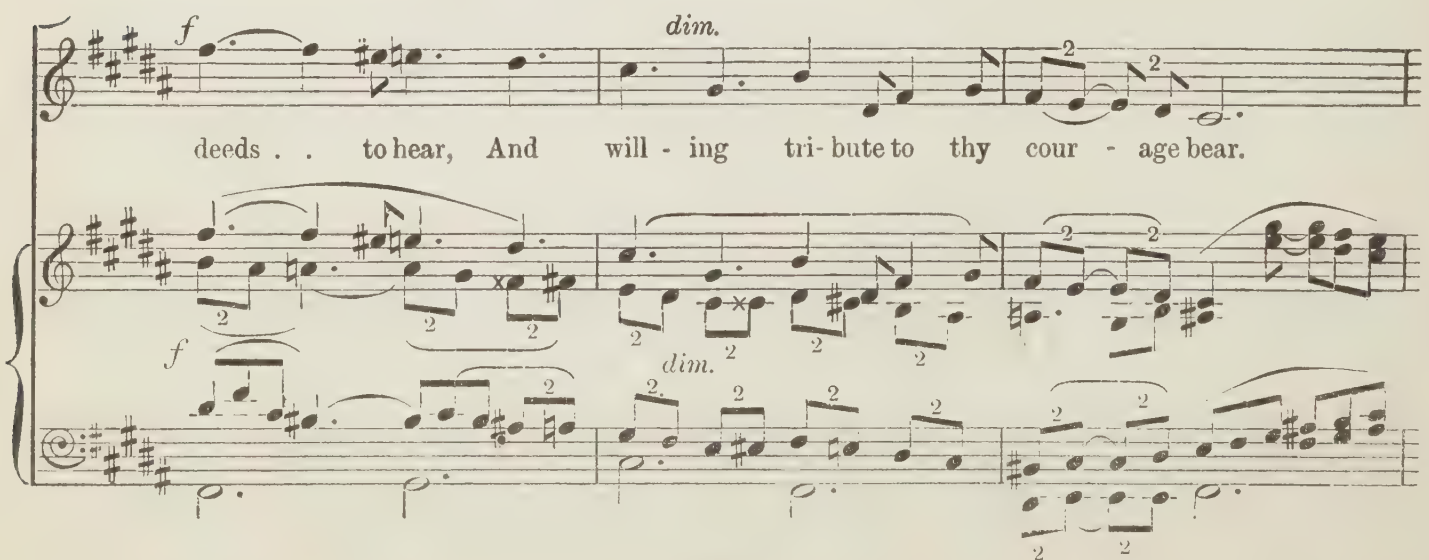
love, are thine. Could strife . . and war for ev - er cease, . .



What joy, . . what bliss were mine! Then no more my heart in sor - row



Should be sad for the com - ing mor - row. Proud . . am I thy no - ble



deeds . . to hear, And will - ing tri - bute to thy cour - age bear.

27

27

pp SOPRANO. *cres.* 2 2 *dim.*
Proud .. are we thy no-ble deeds .. to hear, And will - ing tri-bute to thy

pp ALTO. *cres.* 2 2 *dim.*
Proud .. are we thy no-ble deeds .. to hear, And will - ing tri-bute to thy

pp TENOR. *cres.* 2 2 *dim.*
Proud .. are we thy no-ble deeds to hear, And will - ing tri-bute to thy

pp BASS. *cres.* 2 2 *dim.*
Proud .. are we thy no-ble deeds .. to hear, . . . And will-ing tri - bute

27

pp *cres.* *dim.* 2 2

Poco più mosso.

cour - age bear.

cour - age bear.

cour - age bear.

cour - age bear.

*Poco agitato.**marcato.*

2 2

Allegro.

28 KING.

Allegro. Thy welcome voice, be - lov - ed, Is

3 3

mu - sic to my heart. . . Now gladly will I lin - ger,

Nor will - ing - ly de - part. The me - mo - ry of battle's fierce af - fray Is

ban - ished, for - got - ten now far a - way, . . a - way.

mf *p*

QUEEN. 29 *Andante.*

From cru - el voice of clang-ing arms Thou com - est

Andante.
p

to thy rest, Free from fear of dread a - larms, This re - fuge is thy best. Rest thee

30

here, love shall en - fold thee, Peace with - in her arms shall

p

hold thee. On - ly faith - ful love,

p cres.

cres. *p*

*poco rit.**a tempo*

love . . shall en - fold thee here,

A - -

CHORUS.

pp

Love . . a - -

pp Rest thee here, where love shall en -*pp* Rest thee here, where love shall en -*pp* Rest thee here, where love shall en -

31

*poco rit.**pp a tempo.**dolce.*

lone, love a - lone

dolce.

lone, love a - lone en - -

dolce.

- - fold . . thee, thy love with - in her arms en - -

dolce.

- - fold . . thee, . . love shall hold thee, . .

dolce.

- - fold thee, in her arms, love . .

dolce.

31 32 *p*

en - fold - eth thee.

fold - - - - - eth thee.

fold - - - - - eth thee.

love en - - - fold - - - eth thee. . . .

en - - - fold thee.

32 *p*

Sra.

L.H. *cres. poco a poco.*

Sra.

f *fff* *dim. poco a poco.*

p

33 KING.

pp *p* *sf p*

Come, Of - fer - us, pre - sent thee to our

(OFFERUS advances and kneels.)

Queen.

mf *p* *Poco più mosso.* *tr*

34

OFFERUS. *Maestoso non lento.*

mf

Most roy - al la - dy, here I kneel To of - fer thee thy

right - ful due ; Com - - mand me, and with ear - nest zeal

I . . . glad - ly give . . my ser-vice true, Thee . .

. . . and my roy - al mas - ter to o - bey, . . In proud sub - mis - sion, this

hap - py day. Rise, Of - fer - us,

35 QUEEN.
ff Con moto.

I . . . take . . thy ser - vice, Rise, . . . I

OFFERUS. *f*

I . . . give . . my ser - - vice

8va

poco a poco crescendo e più mosso.

bid thee, I re - ceive thee,

I re - ceive thee.

Hence-forth I com -

poco a poco crescendo e più mosso.

glad - ly,

I will serve thee,

I o - bey thee,

Sva.....

*poco a poco crescendo e più mosso.**Allegro.*

- mand thee, thou shalt serve me, We re - ceive thee most glad - ly, and take thy true

I will serve thee, I o - bey thee most glad - ly, and give my true

Sva.....

*Allegro.**ff**fff**poco rit.**rit.*

ser - vice with joy.

Brave . . . and wor - thy

*poco rit.**rit.*

ser - vice with joy. Gra - cious Queen, . . .

most gra - cious

Sva.....

*poco rit.**ff rit.**fff**f*

36 *Allegro,
a tempo.*

35
(*Exeunt all but the KING and QUEEN.*)

man. . .

Queen.
Allegro.

36 *8va*

ff *a tempo.*

dim.

37

mf

p

KING.
tranquillo ma non lento.

There . . . is a king, . . .

pp

al - beit a slave, . . .

How gen - tle is he,

legato.

and yet how brave! . . .

38 *Lento.* QUEEN.
How

espress.

May heaven de - lay the fateful hour When he . . shall find a might - i - er power.

38 *Lento.*

p

un poco animato.

can he find on earth a might-i-er? Art thou not ru - ler of all the kingdoms now?

un poco animato.

King.

I am, but powers there be I can - not dare To brave.

*a tempo.**p sostenuto.**f.**sfz**espress. ad lib.*

39

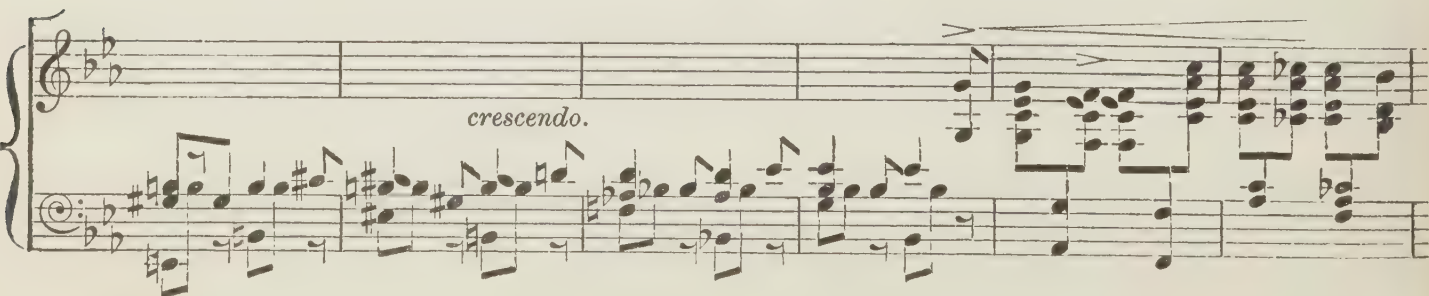
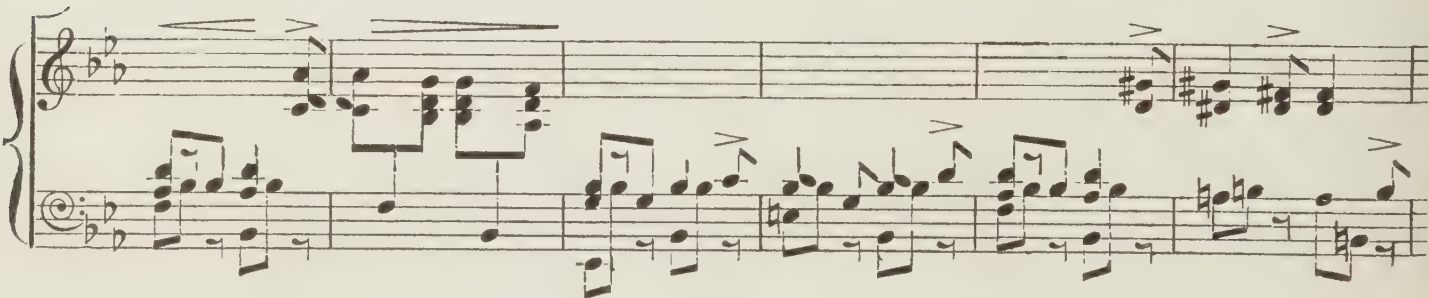
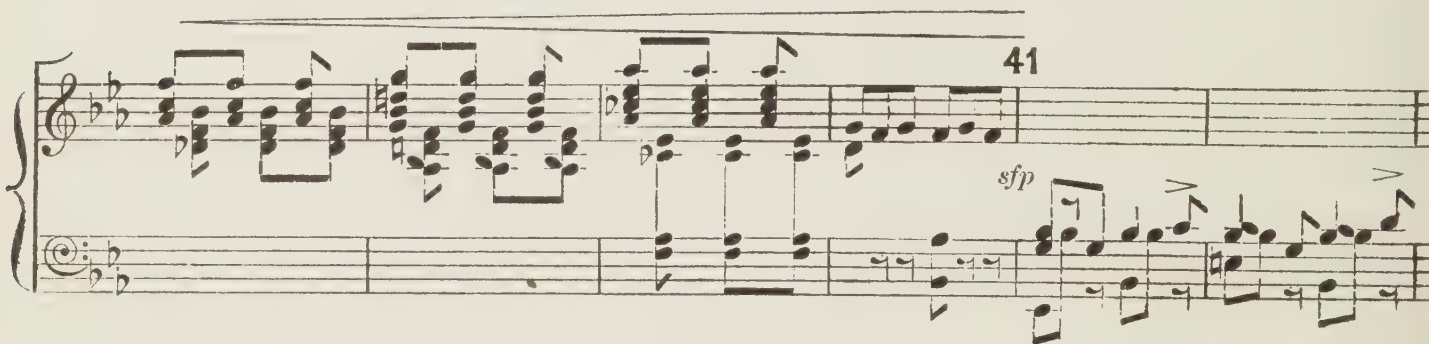
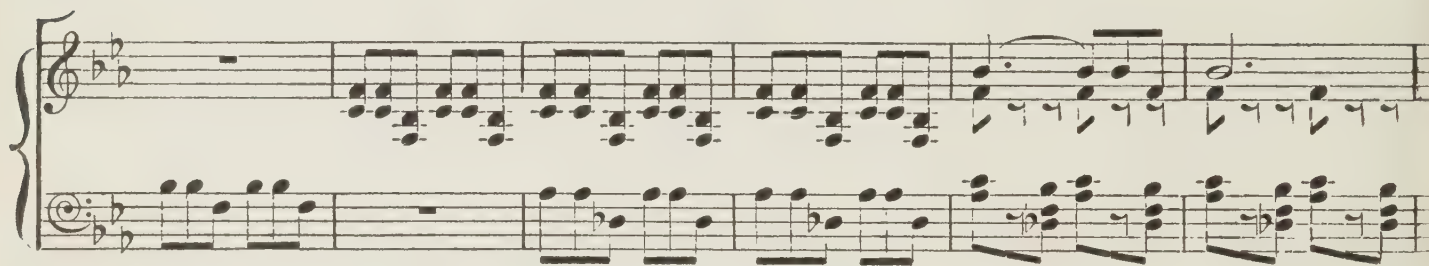
(Exeunt.)

I must be - fore them bow.

*pp**sfz**pp**sfz p**Ped.**ppp**f**f*

SCENE III.— *An open glade in the forest. The KING and his followers are resting after the hunt. A deer starts from the wood and OFFERUS draws his bow. The KING trembles and crosses himself.*

40 *Allegro molto vivace.*



First system of a piano score. The right hand features a melodic line with a trill (tr) at the end. The left hand provides a rhythmic accompaniment. A piano (p) dynamic marking is present in the left hand.

Second system of the piano score. It continues the melodic and rhythmic themes from the first system, with a trill (tr) in the right hand.

Third system of the piano score, starting at measure 42. The right hand has a trill (tr) at the beginning. The music features complex chordal textures and rapid sixteenth-note passages.

Fourth system of the piano score, continuing the intricate harmonic and rhythmic patterns.

Fifth system of the piano score. It includes dynamic markings: *cres.* (crescendo), *legato.* (legato), and *p* (piano).

Sixth system of the piano score, starting at measure 43. It includes a *Sva* (Sustained) marking and dynamic markings of *ff* (fortissimo) and *f* (forte).

First system of music. Treble and bass staves. Treble staff has a *cres.* marking. A fourth finger fingering (4) is indicated above a group of notes in the treble staff.

Second system of music. Treble and bass staves. Treble staff has an *8va* marking. A fourth finger fingering (4) is indicated below a group of notes in the treble staff. A *ff* marking is present in the bass staff.

Third system of music. Treble and bass staves. Treble staff has an *8va* marking.

Fourth system of music. Treble and bass staves. Treble staff has an *8va* marking and a measure number 44. The system features complex chordal textures and dynamic markings.

Fifth system of music. Treble and bass staves. Treble staff has an *8va* marking and a measure number 45. A *ff* marking is present in the bass staff.

Sixth system of music. Treble and bass staves. Treble staff has an *8va* marking.

46

Presto.

KING.

Hold, . . . Of - fer - us, . . . send . . . not the

shaft! . . . Know'st thou not . . . this dread - ful wood is

47

OFFERUS.

haunt - ed?

Haunt - ed, by

whom?

KING.

By . . the pre - sence

of . . . the Fiend.

48

OFFERUS. *f*

Who's the

p

Fiend . . . that thou should'st fear him?

leggero.

Fear I know not, though . .

49 a slave. Thou, O

king, hast found thy mas

ter, Him . . . I seek . . . and

ff

(OFFERUS sends the arrow and moves

50

thee

I

leave.

Allegro, non troppo ma con fuoco.

8va

*sf**ff**towards the wood. Fires flash in the distance threateningly.)*

8va

L. H.

sfz

8va

*sfz**sfz*

8va

Sra.

Allegro moderato.

51

Allegro moderato.

ff Stay, good Of - fer - us, stay, . . . good Of - fer - us,

ff Stay, good Of - fer - us, stay, good Of - fer - us,

ff Stay, good Of - fer - us, stay, . . . good Of - fer - us,

ff Stay, good Of - fer - us, stay, good Of - fer - us,

stay, good Of - fer - us, stay, . . .

stay, good Of - fer - us,

stay, good Of - fer - us, stay, . . .

stay, good Of - fer - us,

QUEEN.

ff **>**

Stay, good

KING. *ff* **>**

Stay, good Of-fer-us,

good Of-fer-us,

stay, good Of-fer-us,

good Of-fer-us,

stay, good Of-fer-us,

Of-fer-us, stay, good Offerus.

stay, good Offerus.

stay, good Of-fer-us,

stay, good Of-ferus,

stay, good Of-fer-us,

stay, good Of-fer-us,

stay, good Of-ferus,

stay, good Of-fer-us,

stay, good Of-fer-us,

stay, good Of-ferus,

stay, good Of-fer-us,

stay, good Of-fer-us,

stay, good Of-ferus,

stay, good Of-fer-us,

*sfz**sfz*

stay, good Of-fer-us, Ter - rors are be - fore thee. Dark - est clouds close

stay, good Of-fer-us, Ter - rors are be - fore thee. Dark - est clouds close

stay, good Of-fer-us, Ter - rors are be - fore thee. Dark - est clouds close

stay, good Of-fer-us, Ter - rors are be - fore thee. Dark - est clouds close

52

sfz *simile.*

o'er . . . thee, . . . stay,

o'er . . . thee, . . . stay,

o'er . . . thee, . . . stay,

o'er . . . thee, . . . stay,

fff *fff* 3

ff Wings of de - mons hov - er Round thy path and o - ver;

ff Wings of de - mons hov - er Round thy path and o - ver;

ff Wings of de - mons hov - er Round thy path and o - ver;

ff Wings of de - mons hov - er Round thy path and o - ver;

simile.

Dost thou not dis-cov - er Hor - rid phan - toms in the way?

Dost thou not dis-cov - er Hor - rid phan - toms in the way?

Dost thou not dis-cov - er Hor - rid phan - toms in the way?

Dost thou not dis-cov - er Hor - rid phan - toms in the way? . .

molto marcato.

fff *dim.* *poco rit.*

53 *Moderato.* *p*

Leave . . us not, . . good Of-fer-us, leave . . us not, . . good Of-fer-us;

Leave . . us not, . . good Of-fer-us, leave . . us not, . . good Of-fer-us;

Leave us not, leave us not;

Leave us not, leave us not, good Of - fer - us;

53 *Moderato.* *p*

*pp accel. e cres. poco a poco.**mf*

See the lu - rid gleam - ing Of the fires . . up - streaming In the fo - - rest

*pp accel. e cres.**mf*

See the lu - rid gleam - - ing . . Of fires up - streaming In the fo - - rest

*pp accel. e cres.**mf*

See the lu - rid gleam - ing Of the fires . . up - streaming In the fo - - rest

*pp accel. e cres.**mf*

See the lu - rid gleam - - ing . . Of fires up - streaming In the fo - rest

*pp accel. e cres. poco a poco.**mf*

glow - ing, Where thy steps . . are go - ing, Thy great gifts . . be - stow - ing On the

glow - ing, Where thy steps are go - ing, Thy great gifts be - stow - ing On the

glow - ing, Where thy steps are . . go - ing, Thy great gifts . . be - stow - ing On the

glow - ing, Where thy steps are go - ing, Thy great gifts be - stow - ing On the

Fiend, . . . on the Fiend, to leave us. Stay, good Of - fer - us,

Fiend, . . . on the Fiend, to leave us. Stay, good Of - fer - us,

Fiend, . . . on the Fiend, to leave us. Stay, good Of - fer - us,

Fiend, . . . on the Fiend, to leave us thus.

54 *Tempo 1mo.*54 *Tempo 1mo.*

leave us not, stay, good Of-fer-us, leave us not, stay with

leave us not, stay, good Of-fer-us, leave us not, stay,

leave us not, stay, good Of-fer-us, leave us not, stay,

stay, good Of-fer-us, leave us not, stay, good Of-fer-us, stay,

us, good Of-fer-us, O leave us

good Of-fer-us, leave us

good Of-fer-us, leave us,

good Of-fer-us, stay with

not, but stay, good Of-fer-us, stay, good Of-fer-us,

not, stay, good Of-fer-us, stay, good Of-fer-us,

leave us not, but stay, good Of-fer-us, stay, good Of-fer-us,

us, stay, good Of-fer-us, stay, good Of-fer-us,

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a high register, mostly holding long notes with the instruction "stay." below them. The piano part features a complex, flowing melody with many sixteenth and thirty-second notes, marked with accents and a forte (*ff*) dynamic.

Piano accompaniment for the section following the vocal staves. It consists of two staves with a melody in the right hand and a more active bass line in the left hand. The tempo/mood is indicated as *un poco rit.*

Vocal and piano accompaniment for the section starting at measure 55. The vocal part is marked *OFFERUS. dolente.* and includes the lyrics: "I see the dark - 'ning path, And yet I can - not stay." The piano part is marked *più tranquillo.* and *p molto legato.*

A strong-er king than thou, . . . I must be-fore him bow. . .

Un poco animato.

I would not feel thy wrath, But him, him . . . I must o -

Un poco animato.

p *sfz*

ad lib.

. bey, . . . I must o - bey.

f *mf* *pp*

56

p

4

4

57 *Moderato.*

pp Fare - well, our he - ro, . . . gal-lant Of - fer - us. Thy

pp Fare - well, our he - ro, . . . gal-lant Of - fer - us. Thy vow, thy

pp Fare - well, our he - ro, . . . gal-lant Of - fer - us. Thy

pp Fare - well, our he - ro, gal - lant Of - fer - us. Thy

57 *Moderato.*

pp

dolce. vow leads thee forth to might-ier power de - vot

dolce. vow leads thee forth to might-ier power de - vot

dolce. vow leads thee forth to might-ier power de - vot

dolce. eads thee forth to might-ier power de - vot

p dolce.

ed. Fare - well, fare - well, gal-lant Of - fer - us, fare - well, . . . fare -

ed. Fare - well! fare

ed. Fare well! fare

ed. Fare-well, fare - well, gal-lant Of - fer us, fare -

p

KING.

Fare -

Fare - well, . . .

58

- well, gal-lant Of-fer-us, now, fare - well, . . .

fare-well, fare -

- well, . . . thou brave and gal-lant Of-fer-us, we . . . bid thee now fare -

- well, . . . thou brave and gal-lant Of-fer-us, we bid thee now fare -

- well . . . thou gal-lant one, . . . fare - well, . . .

58

*pp**poco rit.*

- well, . . . thou brave and gal-lant Of-fer-us, we bid thee now a

poco rit.

. . . fare - well, . . . thou gal-lant Of-fer-us, we bid thee now a

poco rit.

- well, fare-well, fare - well, . . .

- well, a long fare - well, fare - well, . . .

poco rit.

- well, a long fare - well, fare - well, . . .

poco rit.

- well, a long fare - well, fare - well, . . .

poco rit.

. . . a long fare - well, fare - well, . . .

poco rit.

a tempo.

long fare - well, fare - well.

a tempo.

long fare - well, a long fare - well; fare - well.

a tempo.

fare - well, fare - well, fare

a tempo.

now

fare - well, fare - well, fare

a tempo.

fare - well,

fare - well,

fare - well.

a tempo.

fare - well,

a long

fare - well.

*a tempo.**ppp**(They watch him as he disappears in the wood.)*

well.

well.

ppp

ACT II.

SCENE I.—*A desert plain. OFFERUS meets SATAN at the head of an armed legion.*

Moderato.

PIANO.

pp *f* *tr*

pp *f* *tr*

pp *cres.*

8va *ffz* *ff*

ff *tr* *pp* *pp*

f *8va* *pp*

8va.....

f *ff*

59 8va.....

mf poco più mosso. *p*

8va.....

fz p

dim. *p*

cres. *fz*

60

pp *faster.* *mf*

61 SATAN (BARITONE, HIGH).

See where comes bold

Of-fer-us, He hath learned no e - vil. Fears nor man nor

dev-il, He shall come and dwell with us.

Man, who art thou, and whom dost thou seek?

mf *rit.*

Maestoso.
OFFERUS.

I seek that Fiend, . . . whom maketh kings to trem - ble; I would have him for my

ff *p*

mas - ter. *8va.* *Allegretto.*

rit. molto. *p*

62

SATAN.

Prince of all this world am I. Come, . . . thou no - ble

f

crea - ture, . . . Yield thee, bo - - dy, mind . . and soul

Un - - to my su - preme con - trol, Fit re - ward shalt

cres.

thou en - joy, For thy king - - - ly na - ture,

ff *8va*

8va

Thus my fol - - low - ers I lead Through

f ma legg.

8va..... 8va..... 8va.....

this bar - ren re - - gion,

ff

8va..... 8va.....

64... Storms and whirl - - winds do not

mf

8va..... 8va.....

flee, Naught on earth can con - quer me. . .

ff

8va..... 8va.....

My commands they ev - - er heed, Faith-ful

ff

8va.....

de - - - - mon - le - gion.

Sva.....

CHORUS. TENORS. 65 *ff*

Sat-an, our king, thy reign we

CHORUS. BASSES. *ff*

Sat-an, our king, thy reign we

65

own, Thy might a-lone, . . . In all . . our ranks it

own, Thy might a-lone, . . . In all . . our ranks it

holdeth sovereign sway. Thee we o-bey.

holdeth sovereign sway. Thee we o-bey.

OFFERUS.

66

mf

63

I . . . al - so . . . thee o - bey.

p legato.

Yield me un - to thy will. . . .

Thou . .

p

. . . shalt have ut - - most sway

O'er . . my

poco a poco cres.

p

strength . . and my skill, . . . Thy ev - 'ry be - hest to ful -

cres.

sfz

dim.

67

fil.

dim.

pp

poco a poco crescendo ed accelerando

L.H.

sempre crescendo.

ff

ritenuto . sin . al

CHORUS. TENORS.
68 *Tempo lmo, quasi maestoso.*

Thus we march, a might - y le - gion, Thro' the world's wide

CHORUS. BASSES.

Thus we march, a might - y le - gion, Thro' the world's wide

68 *Tempo lmo, quasi maestoso.*

fz

fz

p

p

fz

p

cres. *f* Dis - cord dire and ru - in spread - ing, dis - cord spread - ing,
cres. *f* Dis - cord dire and ru - in spread - ing, dis - cord spread - ing,
cres. *f* Dis - cord dire and ru - in spread - ing, dis - cord spread - ing,
cres. *f* Dis - cord dire and ru - in spread - ing, dis - cord spread - ing,

ff And through - out the fair - - est re - - gion Bring con -
ff And through - out the fair - - est re - - gion Bring con -
ff And through - out the fair - - est re - - gion Bring con -

dim. - fu - sion, rage, . . . and war, . . . grim
dim. - fu - sion, rage, . . . and war, . . . grim
dim. - fu - sion, rage, . . . and war, . . . grim

p war. *f* Shrines and al - tars
p war. *f* Shrines and al - tars
p war. *f* Shrines and al - tars

fall be-fore us, Naught is sacred in our eyes, Shrines and al-tars

fall be-fore us, Naught is sacred in our eyes, Shrines and al tars

fall be-fore us, Naught is sacred to us . . . Fiends, . . .

fall be-fore us, Naught is sacred to us . . . Fiends, . . .

69 *Tempo lmo, quasi maestoso.*

Thus we march, a might-y le-gion, thus we march, thus we

Thus we march, a might-y le-gion, thus we march, thus we

69 *Tempo lmo, quasi maestoso.*

march, thus we march, with con-fu-sion, with con-fu-sion, rage and war, and war.

fu-sion, rage and war, and war.

poco ritenuto.

70 *Allegro. d = d.*

Drink we deep in

full - est mea - sure Of . . the cup of earth - ly plea - sure ;

full - est mea - sure Of the cup of earth - ly plea - sure ;

Drink we deep, drink we deep, Plea - sure's flow - ing

Drink we deep, drink we deep, Plea - sure's flow - ing

cup we drain, . .

cup, cup, Mirth and mu - sic mer - ri - ly share we,

cup we drain, . . Mirth and mu - sic, mu - sic mer - ri - ly share we,

71

Plea - sure's flow - ing gob - let bear we, Drink we deep,

Plea - sure's flow - ing cup, . . . Drink we deep,

drink we deep, Plea - sure's flow - ing cup we drain. *f*

drink we deep, Plea - sure's flow - ing cup we drain, And

72 *Tempo 1mo.*

there is naught we fear in earth . . or skies. *f*

72 *Tempo 1mo.* $\text{♩} = \text{♩}$

Quasi maestoso.

Thus we march, a might - y le - gion, *ff*

Thus we march, a might - y le - gion, Shrines and

Dis - cord dire and ru - in spread - ing, . .

al - tars fall be - fore us fiends, *sf*

Naught³ is sa-cred to us

shrines and al-tars fall be-fore us, Naught is sa-cred to us

fiends, . . . But con-fu-sion, but con-fu-sion, rage, and war, . . .

fiends, . . . But con-fu-sion, but con-fu-sion, rage, and war, . . .

fff

SOLO VOICES IN THE CHORUS.
1st & 2nd SOPRANOS.

ppp *Andante.* As - per-ges me, Do - mi-ne.

73 *Tempo lmo.*

1st & 2nd ALTOS.

ppp As - per-ges me, Do - mi-ne.

and war.

and war.

Tempo lmo.

Andante.

73



Maestoso. Tempo 1mo. Poco più largo.

TENORS.

74

Thus we march, . . a night - - y

BASSES.

Thus we march, a night - - y

Maestoso. Tempo 1mo. Poco più largo.

74

poco rit.

le - gion, Thus we march, . . .

le - gion, Thus we march, . . .

8va

through the world, . . . thus . . .

through the world, . . . thus . . .

8va

we . . . march, . . . With con -

we . . . march, . . . With con -

8va

8va

75 73

fu - sion, with con - fu - sion, with con - fu - sion, rage, and

fu - sion, with con - fu - sion, with con - fu - sion, rage, and

SCENE II.—*They arrive at a cross. SATAN trembles and turns away.*

ALL SOPRANOS. *Andante.* *Tempo 1mo.*

As - - - per - ges me, Do mi - ne, . . .

ALL ALTOS. *pp*

As - - - per - ges me, Do mi - ne, . . .

war, with con - fu - sion, *ff*

war, with con - fu - sion, *ff*

Andante. *Tempo 1mo.*

Hys - so - po et mun - da - bor, . . .

Hys - so - po et mun - da - bor, . . .

with con - fu - sion, rage, and *ff*

with con - fu - sion, rage, and *ff*

Andante. *Tempo 1mo.*

Andante.

As - per - ges me, Do - mi - ne, . . .

As - per - ges me, Do - mi - ne, . . .

war, . . .

war, . . .

with con -

with con -

Andante.

ff

Tempo 1mo. sempre pp *Andante.* *Tempo 1mo.*

Hys - so - po et mun - da - bor, . . .

Hys - so - po et mun - da - bor, . . .

- fu - sion.

- fu - sion, with con - fu - sion, rage, and war. . .

Tempo 1mo. *Andante.* *Tempo 1mo.*

f

76

1st SOPRANO. Andante ma più mosso. *p*

As - per - ges me, as - per - ges me, Do - mi - ne, . .

2nd SOPRANO.

As - per - ges me, Do - mi - ne, Hys - so - po et mun - da - bor,

1st ALTO. *p*

As - per - ges me, Do - mi - ne, hys - so - po, as -

2nd ALTO.

As - per - ges,

Andante ma più mosso.

76

p

Do - mi - ne, Hys - so - po, hys -
 As - per - ges me, Hys - so - po, hys - so - po, hys -
 - per - ges me, Do - mi - ne, as - per - ges me, Hys - so - po
 as - per - ges me, Do - mi - ne, Hys - so - po et mun -
 - so - po et mun - da - bor, As - per - ges me, hys - so - po, as -
 - so - po et mun - da - bor, As - per - ges me, hys - so - po, as -
 et mun - da - bor, As - per - ges me, hys - so - po, as -
 - da - bor, mun - da - bor, As - per - ges me, hys - so - po, as -
 per - ges et mun - da - bor, La - va - - bis, la - va - bis, la -
 per - ges et mun - da - bor, La - va - - bis, la - va - bis, la -
 per - ges et mun - da - bor, La - va - - bis, la - va - bis, la -
 per - ges et mun - da - bor, La - va - - bis, la - va - bis, la -
 per - ges et mun - da - bor, La - va - - bis, la - va - bis, la -

Musical score for page 75, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. It includes various musical notations such as treble and bass staves, clefs, key signatures, and dynamic markings (cres., p, pp). The lyrics are in Latin, and the music is arranged for a choir or vocal ensemble with piano accompaniment. The piano part includes triplets and arpeggiated figures.

va - bis me, Et su - per ni - vem, su - per ni - vem de . . . al -

va - bis me, Et su - per ni - vem de . . . al -

va - bis me, Et su - per ni - vem de al -

va - bis me, Et su - per ni - vem de al -

molto legato.

ba - bor, la - va - bis, et su - per ni - vem de al -

ba - bor, la - va - bis, et al - ba - bor, al -

ba - bor, la - va - bis, et . . . al - ba - bor, al -

ba - bor, la - va - bis, et al - ba - bor, al -

molto legato. poco rit.

pp a tempo.

ba - bor.

pp a tempo.

ba - bor.

pp a tempo.

ba - bor.

pp a tempo.

ba - bor.

pp a tempo.

ben marcato.

OFFERUS.

Ha, . . my mas - ter,

tremblest thou?

Sva

*Più mosso.**Più mosso.* This high

Sva

cross thou fear - est.

Nor, in ter - ror, dar - est Even to

tr

fp

78

look up - on it now.

Why . . . show - est thou these

Sva

*dolce.**fp*

signs of fear?

The mys - te - ry . . . to me de -

tr

fp

- clare.

fp

fp

fp *cres.* *fff* *8va.* 79

p *f*

p *cres.*

First system of music. Treble and bass staves. Key signature: three sharps (F#, C#, G#). Time signature: 3/4. Dynamics: *fff* (fortissimo) and *dim.* (diminuendo). Includes triplets and slurs.

Second system of music. Treble and bass staves. Key signature: three sharps. Time signature: 3/4. Dynamics: *p* (piano) and *cres.* (crescendo). Includes triplets and slurs.

Third system of music. Treble and bass staves. Key signature: three sharps. Time signature: 3/4. Dynamics: *p* (piano) and *dim. e rit.* (diminuendo e ritardando). Includes slurs.

Fourth system of music. Treble and bass staves. Key signature: three sharps. Time signature: 6/4. Tempo: *Moderato.* Measure number 80. Dynamics: *pp* (pianissimo). Includes slurs.

Fifth system of music. Treble and bass staves. Key signature: three sharps. Time signature: 6/4. Includes slurs and a fermata.

Sixth system of music. Treble and bass staves. Key signature: three sharps. Time signature: 6/4. Dynamics: *dim. e rit.* (diminuendo e ritardando). Includes slurs.

On the cross the Lord of hea - ven

On the cross the Lord of hea - ven Died, . . .

On the cross the Lord of hea - ven Died, to ran - som man, . . . His crea - ture; . . .

Died, . . . died, . . . to ran - som man,

On the cross the Lord of hea - ven Died, . . . to ran - som man, . . .

the Lord of hea - ven Died, to ran - som man,

dim. 81

from the pains of death. His bless - ed life . . . for . . . us was

dim. from . . . death. His bless - ed life . . .

dim. from the pains of death.

dim. from the pains of death.

81

dim.

given, Our fall - en na - ture . . . to re - deem from

. . . for us was given, Our fall - en na - ture . . .

pp His bless - ed life was

pp His life was

sin, . . . There His bless - ed life was given

. . . to re - deem from sin, There His bless - ed life was given

* giv . . . en, There His bless - ed life was given

given. . . There His bless - ed life was given

cres. *f* To up - raise our fall - en na - ture, There His life was given for us. Our

cres. *f* To up - raise our fall - en na - ture, There . . . His life was given, Our

cres. *f* To up - raise our fall - en na - ture, There . . . His life was given, Our

cres. *f* To up - raise our fall - en na - ture, There His bless - ed life was given, Our

fall - en na - ture to raise; .

na - ture to raise; On the cross the

na - ture to raise; . . .

na - ture to raise; On the cross the Lord of hea - ven

pp subito.

82

On the cross the Lord of hea - ven Died,

Lord of hea - ven Died for us, To . . . up -

On the cross He died,

Died, . . . To up - raise our fall - en

p

8269.

p 2 2 2 2 *fff*
 To up - raise our fall - en na - ture; There - - fore are these ..
p raise . . our na - ture; .. There - - fore are these ..
 To up - raise us, . . There - - fore are these ..
 na - - - ture; . . There - - fore are these ..
fff
 signs . . of fear: . . None but
 signs of fear: None but
 signs of fear: None but
 signs of fear: None but
dim.
fff *mf* *poco rit.*
 saints that sight
 saints that sight
 saints that sight
 saints that sight
fff *mf* *poco rit.*
 saints that sight

can bear.

can bear.

can bear.

can bear.

83

mf OFFERUS.

Thou art my mas-ter no

fp

long - er ; I seek . . . the Lord

cres.

p *f*

who died, For He is

dim. *p* *cres.*

3

great - er and stronger.

I fol - low far and

8va.

8va.

p

wide

To seek . . . the

8va.

tr

Lord, . . . I . . . fol - low far and

8va.

fp

wide

Till I His bless-ed face may be-

*dolce.**sostenuto.*

hold, . . . And learn His . . . love . . . man - i - fold.

tranquillamente.

85 *Più mosso.*

SATAN.

Più lento ma molto risoluto.

f Of-fer-us, be-ware, be-ware! How canst thou en-
Più lento ma molto risoluto.

86 *Più mosso.*

thee, Heaven is far a - bove, . . . Earth's de -

poco a poco più mosso.

- lights I give to thee, . . . earth's . . . de -

poco a poco più mosso.

poco rit. *a tempo.*

- lights, Heaven . . . is far a - bove; Lose not

poco rit. *f a tempo.*

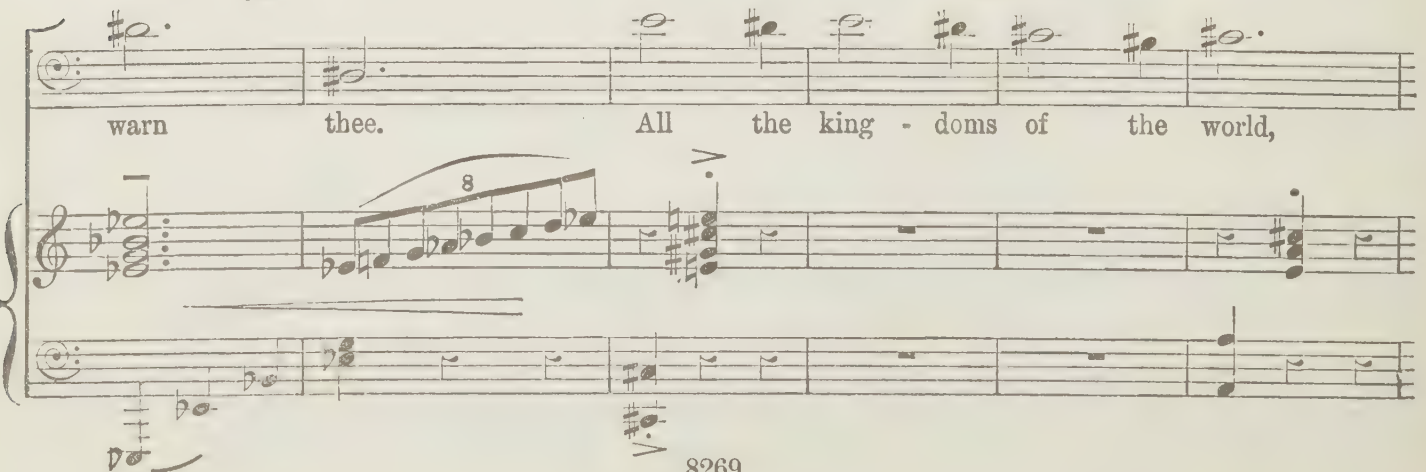
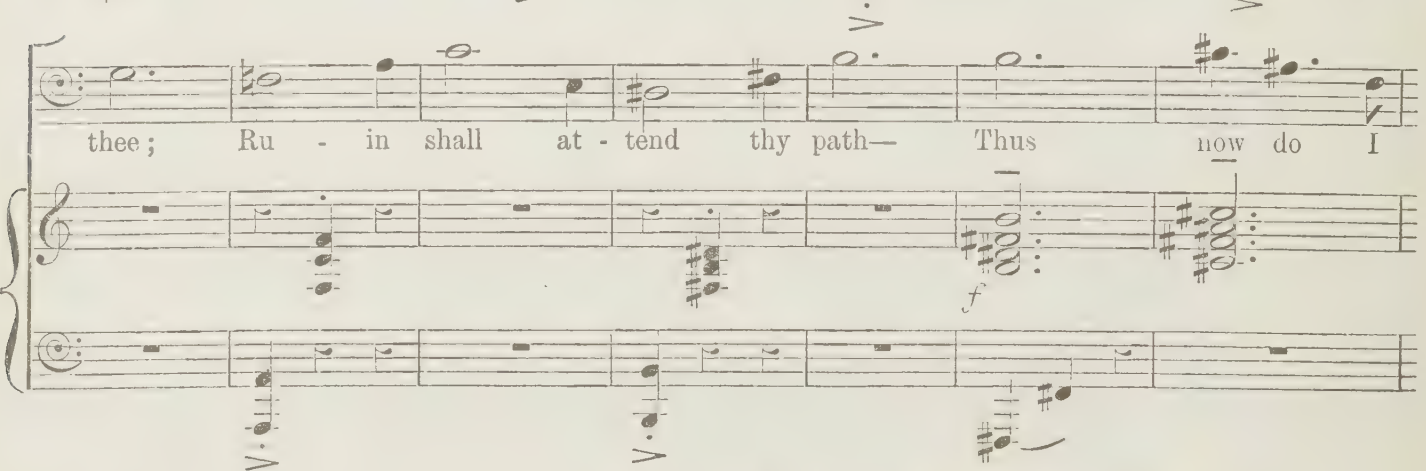
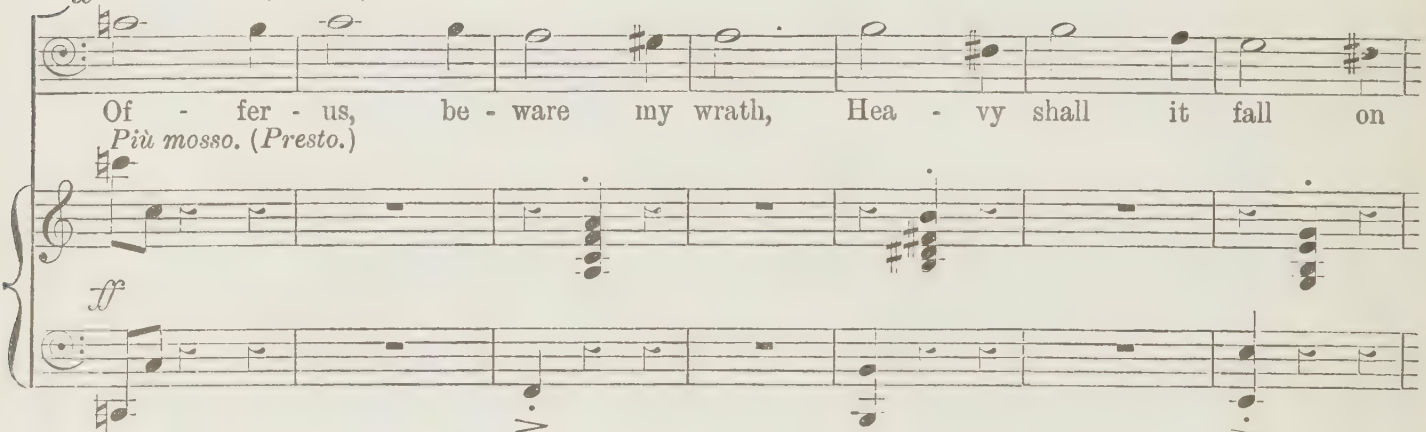
pre - sent lib - er-ty Fu - ture hope to prove. . .

87 Più mosso.

Più mosso.



88

ff Più mosso. (Presto.)

All . . . their glo - ry great, These I own, and a -

- lone I . . . can be - stow them. All this

glo - ry and power . . . I give thee, I will

give thee, Come, . . . faith - ful

ser - vant, I bid thee; Call . . . not

ven - geance up - on . . . thee.

Of - fer - us, stay, Of - fer - us, stay,

stay, CHORUS. TENOR. *ff* stay. stay, . . . stay. . .

stay, . . . stay. . .

stay, . . . stay. . .

stay, . . . stay. . .

Lento.

p

pp

91

Andante.

Ask me not my vow to break, ask me not my vow to break. Him, the

Andante.

p

Brass. cres.

High - est, will I seek ; . .

f

Allegro.

Un - - to Him, the Lord . . . of Heaven,

Allegro.

fp

tr

92

Shall my life hence - forth be given ; Him . . I . .

fp

dolce.

fp

seek, I hope to find, Qui - et then . . . shall

cres.

p

poco rit. *a tempo.*

fill . . my mind.

Brass.

poco rit. *ff*

f p

cres. *mf*

Moderato.

93

p *mf*

dim. *p*

On the cross the Lord of hea - ven

On the cross the Lord of hea - ven

On the cross the Lord of hea - ven

On the cross the Lord of hea - ven

On the cross the Lord of hea - ven

Died, . . . the Lord of

Died, to ran - som man, . . . His crea - ture; . . . from the pains of

died, . . . to ran - som man, from the pains of

Died, . . . to ran - som man, from the pains of

hea - ven Died, to ran - som man, . . . from the pains of

94

death. His bless - ed life . . . for . . . us . . . was

death.

His bless - ed life . . .

death.

death.

94

given, . . . Our fall - en na - - ture . . .

for . . . us . . . was given, . . . Our fall - en

to re - deem from sin. . . .

na - ture to . . . re - deem. . . .

Poco più mosso.

SATAN.

OFFERUS.

Of-ferus,

Thou art my mas-ter no long-er;

I seek . . . the

*Poco più mosso.**p*

Of-ferus,

How can thou en-dure

Lord who died, For He is great-er and strong - - er, I

fp

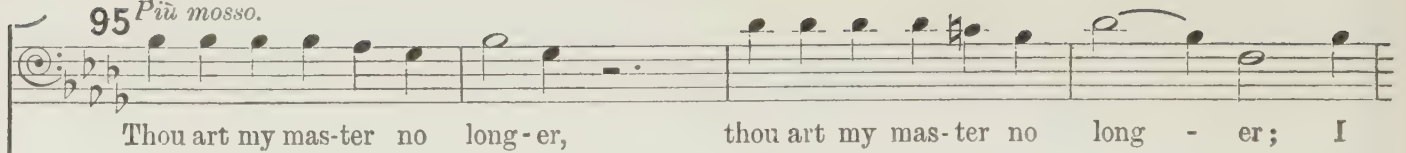
Fast and vi - - gil, watch and prayer, Heaven . . .

fol - low far and wide.

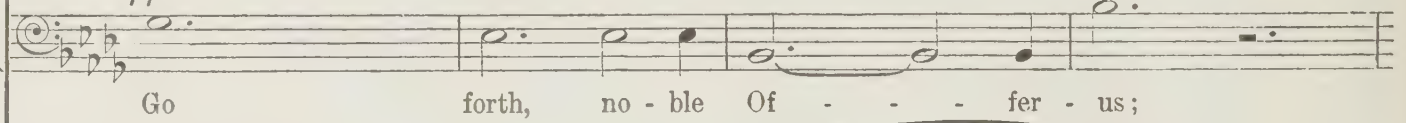
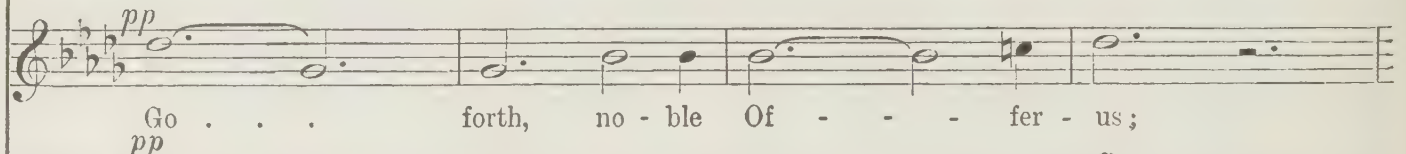
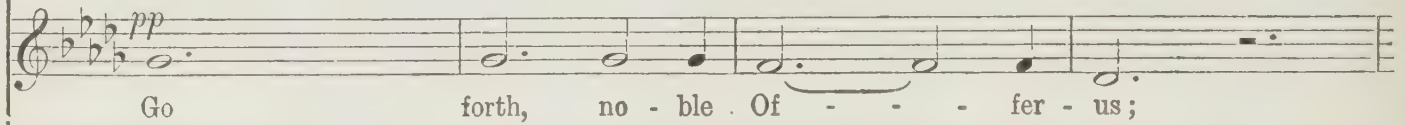
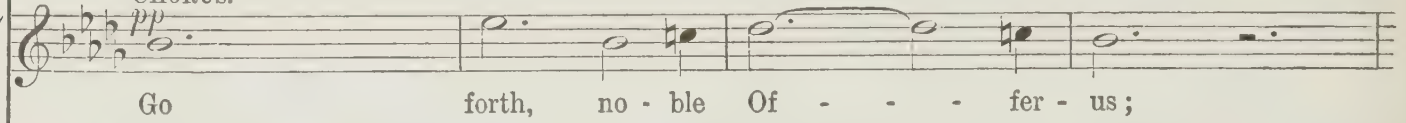
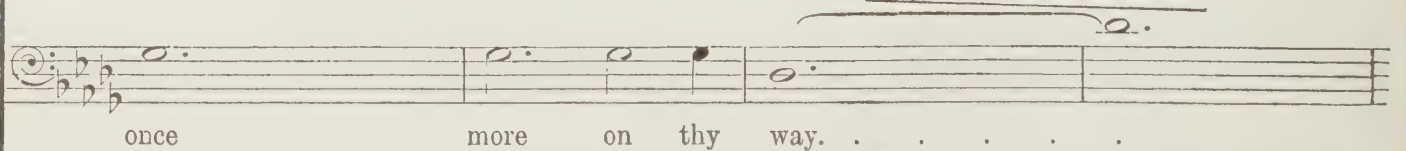
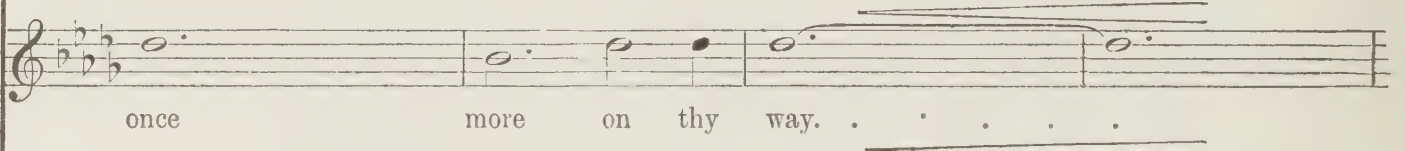
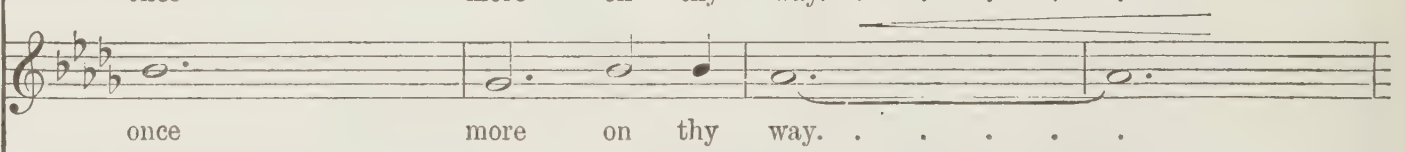
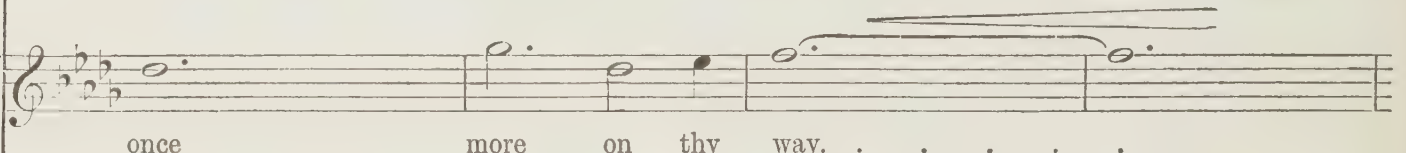
*tr**f*

. . . to se-cure?

OFFERUS.

95 *Più mosso.*

CHORUS.

95 *Più mosso. d. = d*

Più mosso.

He . . . is . . . great . . .

Thy . . . vow . . . leads . . . thee . . . on . . .

Thy . . . vow . . . leads . . . thee . . . on . . .

Thy . . . vow . . . leads . . . thee . . . on . . .

Thy . . . vow . . . leads . . . thee . . . on . . .

Più mosso.

mf cres. *f*

- er . . . and . . . strong . . . er. I

. . . to . . . power that

. . . to . . . power that

. . . to . . . power that

. . . to . . . power that

. . . to . . . power that

poco accel.

fol - - - low Him,

knows no high - - er sway. Fare - -

knows no high - - er . . . sway. Fare - -

knows no high - - er . . . sway. Fare - -

knows no high - - er sway. Fare - -

Più mosso quasi presto.

96

I fol - low Him, . . . I

- well, . . . Go forth, . . .

- well, . . . Go forth, . . .

- well, . . . Go forth, . . .

- well, . . . Go forth, . . .

fol - low Him.

go forth.

go forth.

go forth.

go forth.

cres.

8269.

gal-lant Of fer-us! . . . Thy

97 *Moderato.*
pp

Fare - well, our he - ro, . . . gal-lant Of - fer - us! Thy vow, thy

Fare - well, our he - ro, . . . gal-lant Of - fer - us! Thy vow, thy

Fare - well, our he - ro, . . . gal-lant Of - fer - us! . . . Thy

Fare - well, our he - ro, Of - fer - us! . . . Thy

97 *Moderato.*
pp subito.

dolce.

vow leads thee forth . . . to might-iest power de - vot - .

dolce.

vow . . . leads thee forth to might-iest power de - vot - .

dolce.

vow leads thee forth to might-iest power de - vot - .

dolce.

vow leads thee forth to might-iest power de - vot - .

dolce.

ed, Fare well, gal-lant Of-fer-us, go forth in
 ed, Fare well, go
 ed, Go forth, now, fare
 ed, Fare-well, fare-well, fare-well, go

p *poco cres.*

98
 peace, gal-lant Of-fer-us. Love guide thee to
 forth. Love guide thee
 well. Love
 forth. Love guide thee

pp

98
p

seek the Lord, that power which on-ly
 in thy quest of power which
 guide thee on in thy quest
 on, on in thy quest which

mf

ACT III.

SCENE I.—A hermit's cottage in a dense forest. The HERMIT opens his door to OFFERUS who is clad in worn garments.)

Moderato.

PIANO. *pp* *pp espressivo.*

pp

mf *dim.* *mf*

99 *poco a poco più mosso.*

poco meno mosso.

sffz *poco rit.* *dolce.*

5 6 6



First system of musical notation, measures 1-4. Treble and bass staves with key signature of two sharps (F# and C#). Measure 1 has a fermata. Measure 2 has a forte (*f*) dynamic marking. Measures 3 and 4 have accents.

Second system of musical notation, measures 5-8. Treble and bass staves. Measure 5 has the instruction *cres. e più agitato.* below the staff. Measure 7 has an *8va...* marking above the staff. Measures 6 and 8 have accents.

Third system of musical notation, measures 9-12. Treble and bass staves. Measure 9 has an *8va...* marking above the staff. Measure 10 has a *ff marcato.* dynamic marking above the staff. Measures 11 and 12 have accents.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Measure 15 has an *sfz* dynamic marking above the staff. Measures 14 and 16 have accents.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Measure 17 has a *ff* dynamic marking above the staff. Measure 19 has an *sfz* dynamic marking above the staff. Measures 18 and 20 have accents.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Measure 21 has an *sfz* dynamic marking above the staff. Measures 22 and 24 have accents.

8va.....

First system of music. Treble clef with a key signature of three sharps (F#, C#, G#). The right hand plays a rapid, ascending and descending scale-like passage. The left hand has a few notes, including a triplet of eighth notes. Dynamics include *sfz* (sforzando) and *3* (triplet). A *bv* (basso continuo) line is also present.

8va.....

Molto maestoso.

102

Second system of music. Treble clef with a key signature of three sharps. The right hand continues the scale-like passage. The left hand has a few notes, including a triplet of eighth notes. Dynamics include *fff* (fortissimo) and *bv* (basso continuo).

8va.....

Third system of music. Treble clef with a key signature of three sharps. The right hand continues the scale-like passage. The left hand has a few notes, including a triplet of eighth notes. Dynamics include *dim.* (diminuendo).

Fourth system of music. Treble clef with a key signature of three sharps. The right hand continues the scale-like passage. The left hand has a few notes, including a triplet of eighth notes. Dynamics include *mf* (mezzo-forte).

Fifth system of music. Treble clef with a key signature of three sharps. The right hand continues the scale-like passage. The left hand has a few notes, including a triplet of eighth notes. Dynamics include *fp* (forzando).

103

Sixth system of music. Treble clef with a key signature of three sharps. The right hand continues the scale-like passage. The left hand has a few notes, including a triplet of eighth notes. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo).

poco cres.

sfz dim.

OFFERUS.
pp
Tell me, good fa-ther, where to

104 *L'istesso tempo.*
HERMIT.
En-ter, son,
find the Lord of Heaven.

104 *L'istesso tempo.*
f *p*
rest thee, . . . and let me bathe thy feet, for they are sore . . . and

ten. *dolce.*
ten. *dolce.*

trav - el-stained. Rest...

OFFERUS.

Glad . . am I to rest,

thee here, my son; . . re - fresh - ment will I of

let . . me . . rest, I am wea-ry.

espressivo.

105

(The HERMIT brings food and a long flowing garment.)

fer thee. Thou shalt

Now let me hear,

105

poco a poco cres.

hear, I will tell . . thee glad - ly

I long to know, Where can I find . . the

where . . . to find Him.

Lord . . . of Hea - ven.

8va.....

tr

ff

3

3

3

3

p

3

3

3

3

8va.....

tr

f

sf

f

f

fp

p

meno mosso, maestoso.

106

ff

3

3

3

3

8va.....

ff

The sto - ry thou shalt hear Of Him, the Saviour blest, Who

came.. our life to share, And lead us to His rest.

Wise men had fore - told His com - ing. From the O - ri - ent land they came,

Star - led through the de - sert roam - ing, To the town .. of Beth - le - hem.

Through ma - ny bless - ed years His dwelling was with

men, . . . Bear - ing their griefs and cares, . . . And . . . sooth - ing ev

pain. When His work on earth was end ed, Will - ing - ly He

gave His life, And to heaven once more as - cend - ed, and to

heaven once more, once more as - cend - ed, Con-quer-or,

con-queror, con - queror o - ver

108

death . . . and the grave.

ff *ff* *molto risoluto.*

OFFERUS.

mf

Most

f *dim.* *tr* *p*

tranquillamente.

won - der - ful thy sto - ry!

Most thankful - ly I hear it from thy

p *tenuto.*

109

lips.

p ma marcato.

fz p

poco cres. *mf*

110

dim. *p* *pp*

Thy voice, good

p

fa - ther, brings a memo - ry strange . . . to me.

Più mosso. *Allegro moderato.* *f* *mf*

HERMIT.

It is not strange, for I am

mf

O - ri - ens, the monarch proud,

who now for ma - ny years

have

served the King of kings.

8va

f

poco rit.

111 *Allegro.*
ff

Come, and I will show thee All the Church - - 's beau - ty,

8va

ff *mf*

Where her wor - ship ho - ly Dai - ly doth a - rise.

With her bless - ing o'er thee Thou shalt learn thy

du - ty, And in ser - vice low - ly, . .

Train thee for the skies. Come, and I will

sfz p

show thee All the Church's beau - ty,

f p

112
Where her wor - ship ho - ly Ris - eth dai - ly. Thou shalt

f p

learn thy con - stant du - ty, And with

light, with light be - fore thee, Tread the bless - ed

ff sfz

way.

SCENE II.—*The interior of a Cathedral. Priests are seen robed in beautiful vestments. The HERMIT and OFFERUS enter and kneel.*

SEMI-CHORUS OF WOMEN.
1st & 2nd SOPRANOS.

L'istesso tempo.

pp

As - per - ges me, Do mi -

1st & 2nd ALTOS.

pp

As - per - ges me, Do - mi -

L'istesso tempo.

pp

113

- ne, Hys - so - po et mun - da - bor.

- ne, Hys - so - po et mun - da - bor.

113

pp dolce.



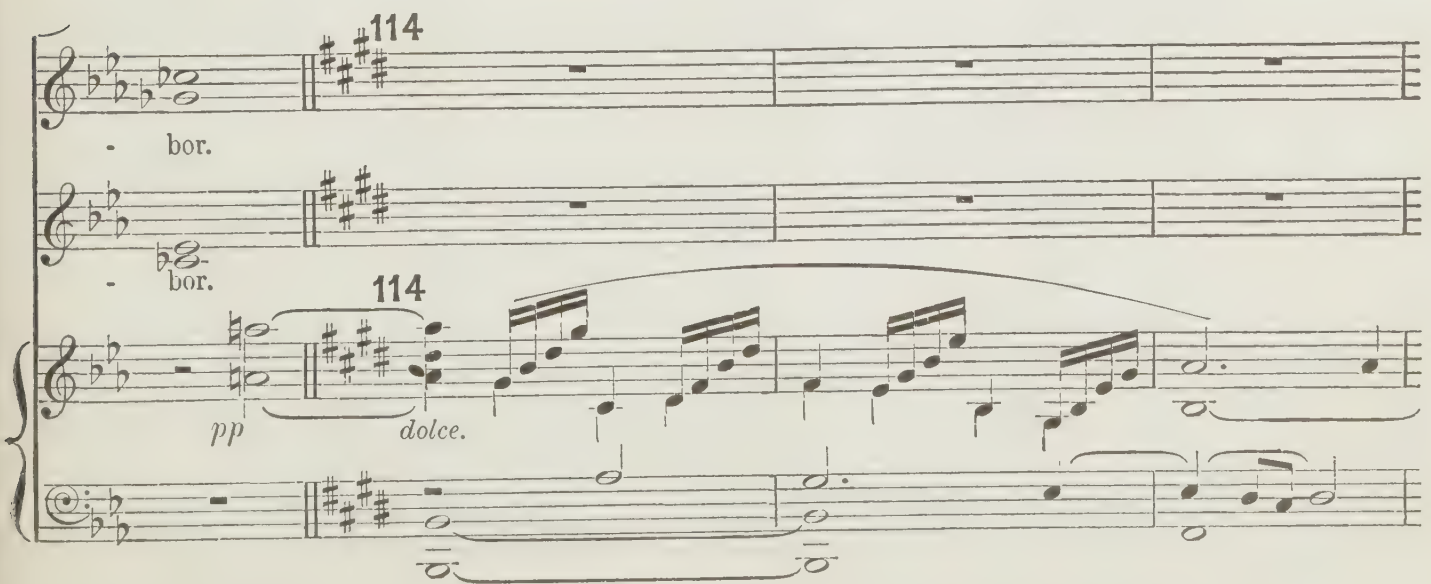
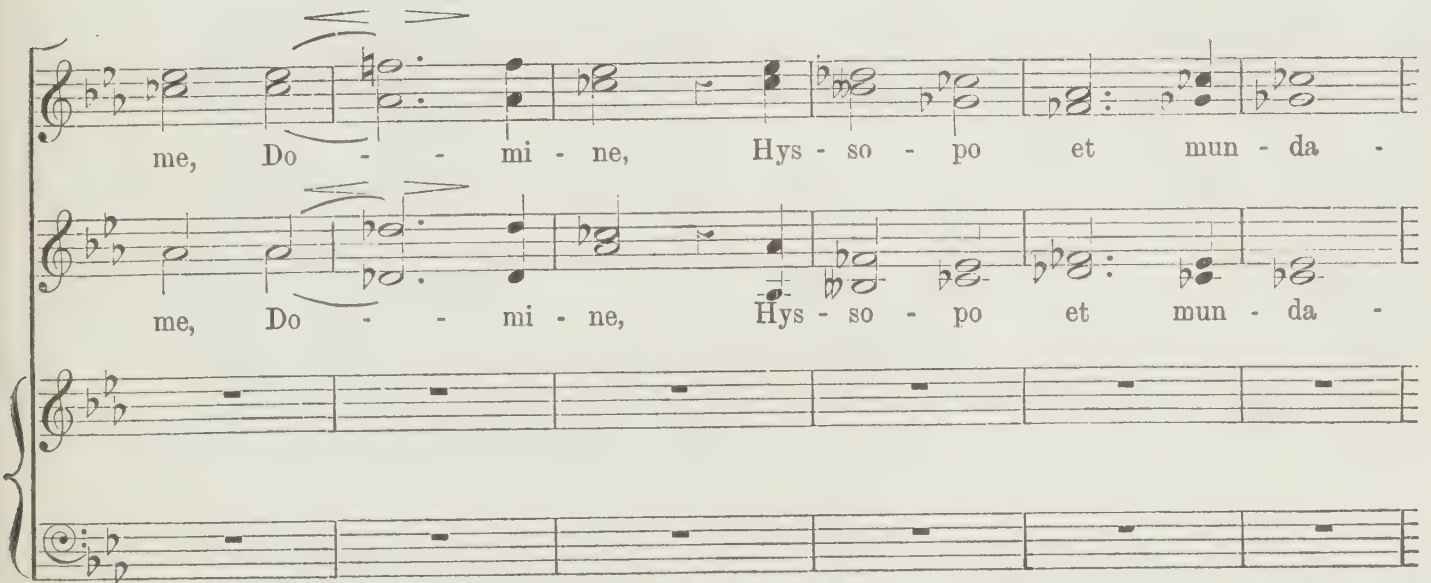
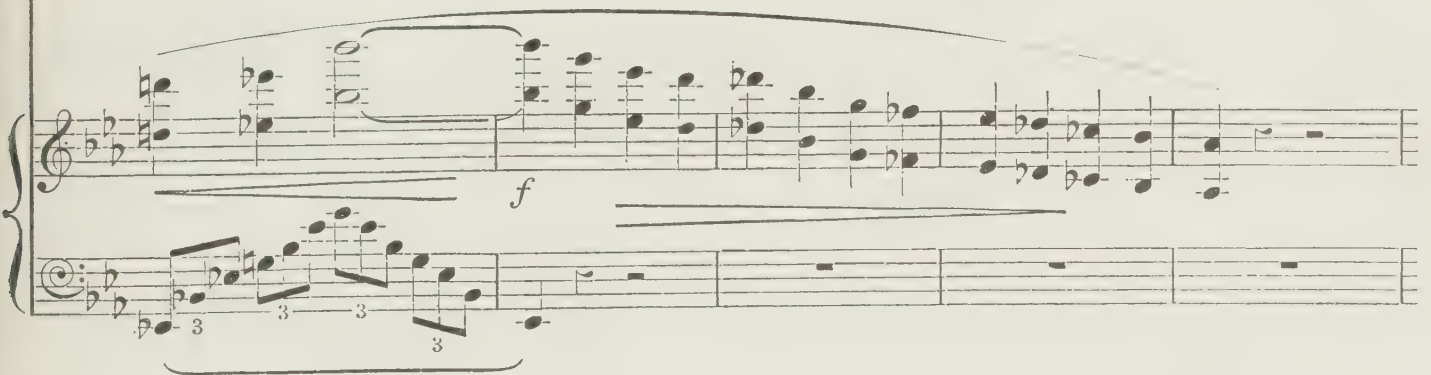
ENTIRE CHORUS OF WOMEN.

pp

As - - per - ges

pp

As - - per - ges



115 *Poco più mosso.*

1st SOPRANO. *pp* As - per - ges me, as - per - ges me, Do -

2nd SOPRANO. *pp* As - per - ges me, Do - mi - ne, Hys - so - po

1st ALTO. *p* As - per - ges me, Do - mi - ne, Hys -

2nd ALTO. *p* As -

115 *Poco più mosso.*

pp

cres.

mi - ne, . . . Do - mi - ne, Hys - so - po, hys -

cres.

et mun - da - bor, As - per - ges me, hys - so - po, hys - so - po, hys -

cres.

so - po, As - per - ges me, Do - mi - ne, as - per - ges me, Hys - so - po

cres.

- per - ges, as - per - ges me, Do - mi - ne, . . . Hys - so - po et mun -

so-po et mun-da - bor, As - per - ges me, hys - so - po, as - per - ges et mun-
 so-po et mun-da - bor, As - per - ges me, hys - so - po, as - per - ges et mun-
 *et mun - da - bor, As - per - ges me, hys - so - po, as - per - ges et mun-
 da - bor, mun-da - bor, As - per - ges me, hys - so - po, as - per - ges et mun-

da - bor. La - va - - bis, la - va - - bis, la - va - bis me, Et
 da - bor. La - va - - bis, la - va - - bis, la - va - bis me, Et
 da - bor. La - va - - bis, la - va - - bis, la - va - bis me, Et
 da - bor. La - va - - bis, la - va - - bis, la - va - bis me, Et

cres. *pp* *pp* *pp* *pp*

cres. *pp molto legato.*

su - per ni - vem, su - per ni - vem de . . . al - ba - bor, la -
 su - per ni - vem de . . . al - ba - bor,
 su - per ni - vem de al - ba - bor,
 su - per ni - vem de al - ba - bor,

senza rit.

va - bis, Et su - per ni - vem de al - ba -

La - va - bis et al - ba - bor, As -

La - va - bis et . . al - ba - bor, . . As -

La - va - bis et al - ba - bor, As -

senza rit.

molto legato.

sempre pp

bor, As - per ges . .

sempre pp

per - ges me, as - per ges . .

sempre pp

per - ges me, as - per ges . .

sempre pp

per ges me, as - per ges . .

Sva

116

f me, . . . as - per - ges me, *dim.* as - per - ges

f me, as - per - ges me, *dim.* as - per - ges

f me, as - per - ges me, *dim.* as - per - ges

f me, . . . as - per - ges me, *dim.* as - per - ges

f me, as - per - ges me, *dim.* as - per - ges

Sva

116

f *f* *dim.*

8269.

me, as - per - ges

me, as - per - ges

me, as - per - ges

me, as - per - ges

8va.....

SEMI-CHORUS OF WOMEN.

SOPRANOS.

As - per - ges

ALTOS.

As - per - ges

CHORUS OF WOMEN.
SOPRANOS.

me,

ALTOS.

me,

8va.....

*Andante.*OFFERUS, *greatly moved*, draws the HERMIT aside.

Tell me, good fa - ther,

ges me,

ges me,

ppp

as -

ppp

as -

Andante. $\text{♩} = \text{♩}$ 8va.....

ppp

cres molto. 117 *Allegro.**p*

HERMIT.

Come, . . . and I will

what can I do for the Christ, my Mas - ter.

ppp

117 *Allegro.*

me. . . .

ppp

me. . . .

per ges me. . . .

cres. molto.

p

per ges me. . . . Come.

117 *Allegro.*

sfz p

show thee All the Church - 's beau - ty, Where her wor - ship

ho - ly Ris - eth day by day. In her

wor - ship low - ly, Learn thy

con - stant du - ty, learn thy du - ty, thy

OFFERUS.

There will I

con - stant du - ty,

learn my con - stant du - ty, there .

With light be - fore thee, Tread the
will learn . . . with light be .

f *cres.*

118 *Moderato.*
bless - ed . . way, bless - ed . . way.
fore me, Tread the bless - ed way.

118 *Moderato.*
ff

Maestoso.

SOPRANO. *ff risoluto.*
Glo - ri - a . . in ex-cel - sis De - o,

ALTO. *ff risoluto.*
Glo - ri - a . . in ex-cel - sis De - o,

TENOR. *ff risoluto.*
Glo - ri - a . . in ex-cel - sis De - o,

BASS. *ff risoluto.*
Glo - ri - a . . in ex-cel - sis De - o,

ff

glo - ri - a . . in ex-cel - sis De - o, glo

glo - ri - a . . in ex-cel - sis De - o, glo

glo - ri - a . . in ex-cel - sis De - o, glo

glo - ri - a . . in ex-cel - sis De - o, glo

glo - ri - a . . in ex-cel - sis De - o, glo

ri - a,

ri - a,

ri - a,

ri - a,

ri - a,

\$269.

Lau-da-mus Te, Be-ne-di-ci-mus Te, lau-da-mus Te, Be-ne-di-ci-mus Te,

sfz *sfz* *sfz*

Glo-ri-fi-ca-mus Te, glo-ri-fi-ca-mus Te.

sfz *sfz* *sfz* *sfz* > > > > >

120 *p* Gra-ti-as a-gi-mus ti-bi prop-ter mag-nam

120 *p* Gra-ti-as a-gi-mus ti-bi prop-ter mag-nam

120 *p* Gra-ti-as a-gi-mus ti-bi prop-ter mag-nam

120 *p* Gra-ti-as a-gi-mus ti-bi prop-ter mag-nam

glo - ri - am tu - am. Do - mi - ne De - us, Rex coe - les - tis,

glo - ri - am tu - am. Do - mi - ne De - us, Rex coe - les - tis,

glo - ri - am tu - am. Do - mi - ne De - us, Rex coe - les - tis,

glo - ri - am tu - am. Do - mi - ne De - us, Rex coe - les - tis,

cres.

De - us, Pa - ter Om - ni - po - tens. Do - mi - ne Fi - li

De - us Pa - ter Om - ni - po - tens. Do - mi - ne Fi - li

De - us, Pa - ter Om - ni - po - tens, Do - mi - ne Fi - li

De - us, Pa - ter Om - ni - po - tens, Do - mi - ne Fi - li

3

U - ni - ge - ni - ti, Je - su Chris - te,

U - ni - ge - ni - ti, Je - su

U - ni - ge - ni - ti, Je - su

U - ni - ge - ni - ti, Je - su

pp

Je - su Chris - te, Do - mi - ne De - us, Ag - nus De - i,

Chris - te, . . . Do - mi - ne De - us, Ag - nus De - i,

Chris - te, . . . Do - mi - ne De - us, Ag - nus De - i, . . .

Chris - te, Do - mi - ne De - us,

p molto legato.

Fi - li - us Pa - tris, Ag - nus De - i, Qui

Fi - li - us Pa - tris, Ag - nus De - i, Qui

Fi - li - us Pa - tris, Ag - nus De - i, Qui

Fi - li - us Pa - tris, Ag - nus De - i, Qui

pp

tol - lis pec - ca - ta mun - di, . . . mi - se - re - re

tol - lis pec - ca - ta mun - di, . . . mi - se - re - re

tol - lis pec - ca - ta mun - di, mi - se - re - re

tol - lis pec - ca - ta mun - di, mi - se - re - re

pp

ppp

no - bis, Ag - nus De - i, Qui

ppp

no - bis, Ag - nus De - i, Qui

ppp

no - bis, Ag - nus De - i, Qui

ppp

no - bis, Ag - nus De - i, Qui

pp

pp

tol - lis pec-ca - ta mun - di, . . mi - - se - re - re

tol - lis pec-ca - ta mun - di, mi - - se - re - re

tol - lis pec-ca - ta mun - di, . . mi - - se - re - re

tol - lis pec-ca - ta mun - di, mi - - se - re - re

pp

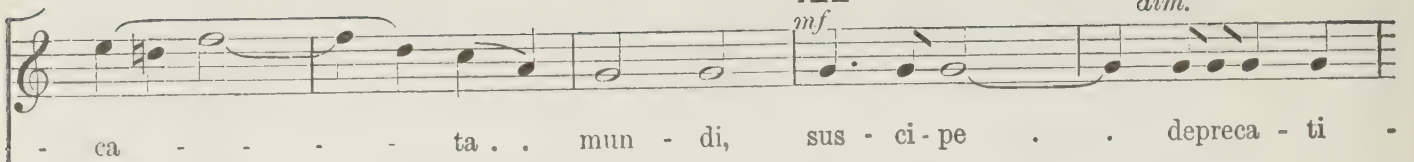
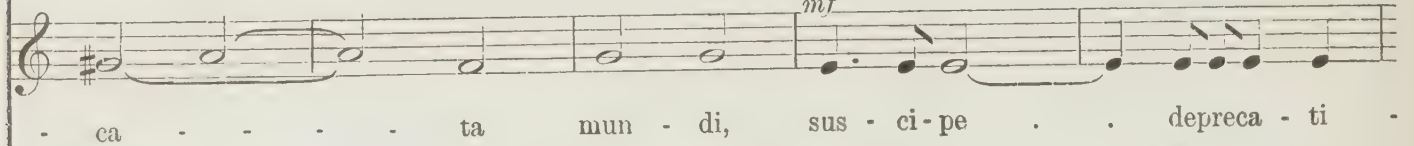
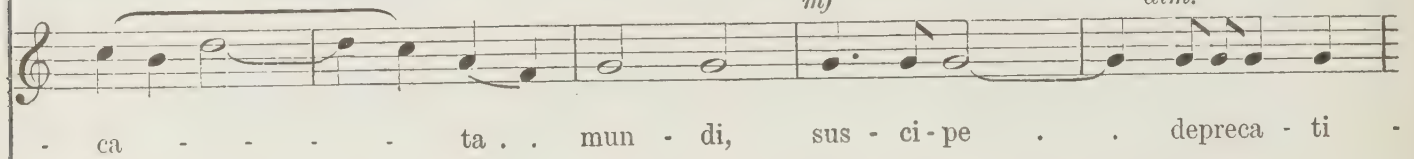
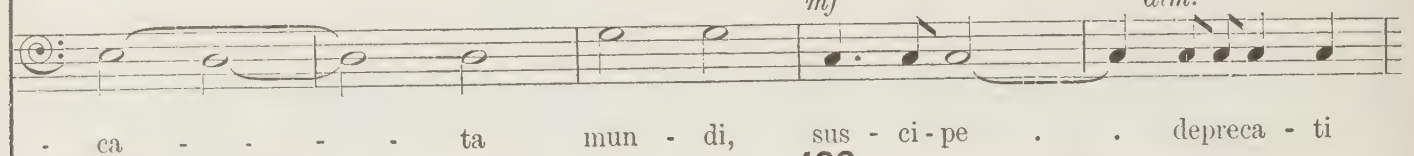
no - - - - - bis. Qui tol - lis pec -

no - - - - - bis. Qui tol - lis pec -

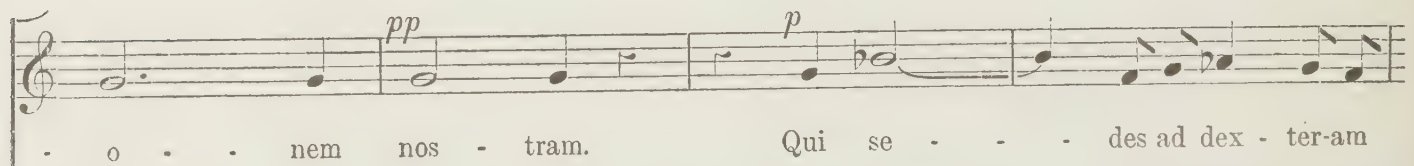
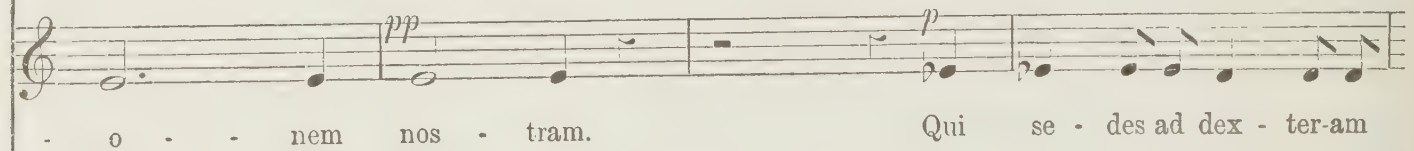
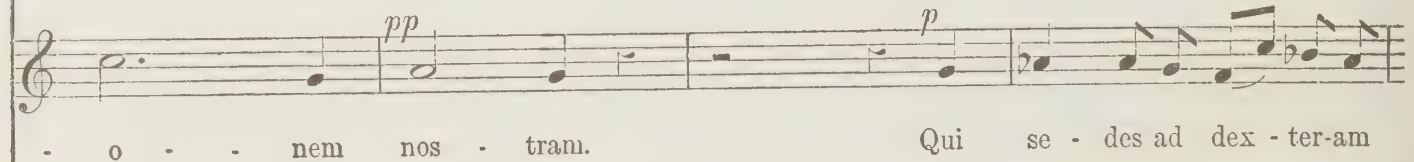
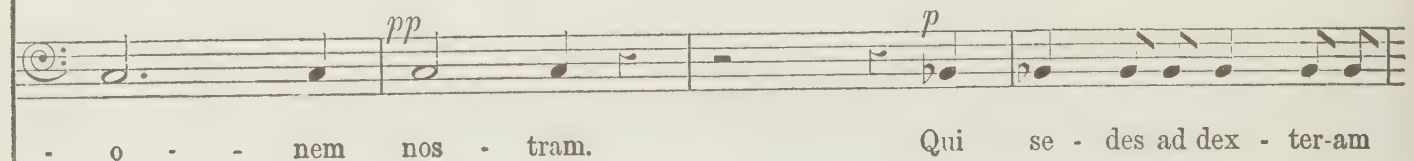
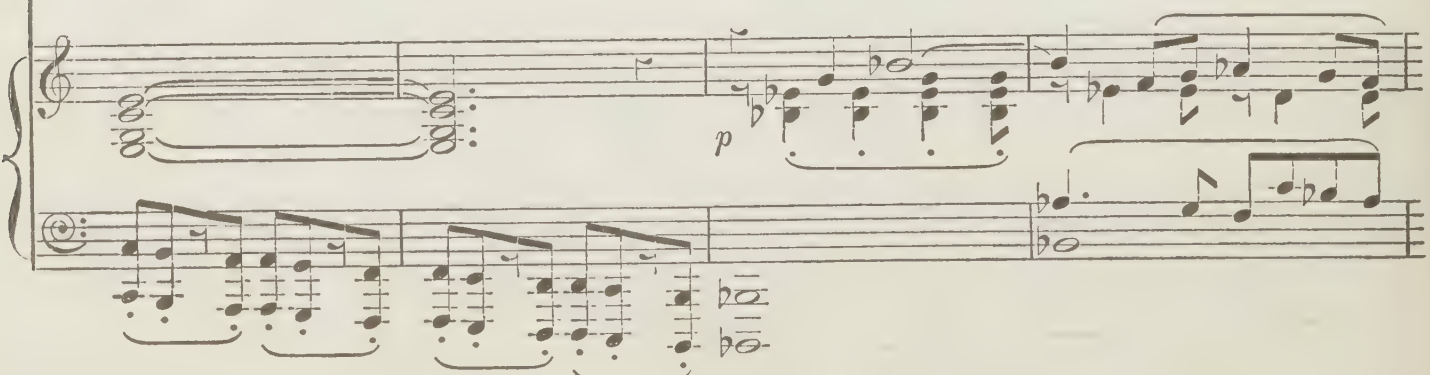
no - - - - - bis. Qui tol - lis pec -

no - - - - - bis. Qui tol - lis pec -

122

*dim.**mf**dim.**mf**dim.**mf**dim.**mf*

122

*mf**dim.**pp**p**pp**p**pp**p**pp**p*

Pa - - tris, mi - - se - re - - re

Pa - - tris, mi - - se - re - - re

Pa - - tris, mi - - se - re - - re

Pa - - tris, mi - - se - re - - re

no - - - bis.

no - - - bis.

no - - - bis.

no - - - bis.

123

Quo - ni - am . . Tu so - lus sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus

sfz *tr*

Quo - ni - am, . . Tu so - lus sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus

Do - mi - nus, Tu so - - - - - lus, Do - mi - nus, . .

tr

Quo - ni - am . . Tu so - lus sanc - tus, Tu so - lus

Do - mi - nus, . . Tu so - - - - -

. . Tu so - lus Do - mi - nus, . . Tu so - - - - -

tr

Do - mi - nus, Tu so - lus Do - mi - nus, . . . Tu so -

lus Do - mi - nus, Tu so - lus Do - mi - nus, Tu . . . so -

lus Do - mi - nus, Tu so - lus Do - mi - nus, Tu . . . so -

Quo - ni - am, . . . Tu so - lus

lus Do - mi - nus, Tu so - lus Do - mi - nus,

lus Do - mi - nus, so - lus Do - mi - nus,

lus, Tu so - lus Do - mi - nus, Tu so - lus Do - mi - nus, Tu so - lus

sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus Do - mi - nus, Tu so - lus

Quo - ni - am . . . Tu so - lus sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus

Quo - ni - am . . . Tu so - lus sanc - tus, Tu so - lus Do - mi - nus,

sanc - tus,

sanc - tus,

This musical score is for the 'Gloria Patri' in G major, featuring vocal and piano parts. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts (Soprano, Alto, and Tenor) enter with the lyrics 'san - ctus, sanc - tus, Tu so - lus Do - mi - nus,'. The piano accompaniment provides harmonic support, with the right hand playing chords and the left hand playing a steady bass line. The score is divided into measures by vertical bar lines, and the lyrics are written below the vocal staves.

8269.

sanctus, Tu solus Dominus, Tu solus

sanctus, Tu solus Dominus,

Tu solus sanctus, sanctus, Tu solus

Tu... solus... sanctus, Tu solus

Do-mi-nus, Tu solus Do-mi-nus, Quoniam,

Tu solus Do-mi-nus, Quoniam,

Do-mi-nus, Tu solus,

Do-mi-nus, Tu solus,

Do-mi-nus, Do-mi-nus, Do-mi-nus, Quoniam

quoniam Tu solus, Quoniam

Tu solus... Do-mi-nus, Quoniam Tu solus

Tu solus... Do-mi-nus, Quoniam Tu solus

poco a poco cres. *f*

Tu so-lus sanc-tus, . . Tu so-lus Do-mi-nus, . . Tu so-lus al-

poco a poco cres. *f*

Tu so-lus sanc-tus, . . Tu so-lus Do-mi-nus, . . Tu so-lus al-

poco a poco cres. *f*

sanc-tus, . . Tu so-lus Do-mi-nus, . . Tu so-lus al-

poco a poco cres. *f*

sanc-tus, . . Tu so-lus Do-mi-nus, . . Tu so-lus al-

Sva.

poco a poco cres. *f*

125

ff

tis-si-mus, Quo-ni-am . . Tu so-lus sanc-tus, Tu so-lus

ff

tis-si-mus, Quo-ni-am . . Tu so-lus sanc-tus, Tu so-lus

ff

tis-si-mus, Quo-ni-am . . Tu so-lus sanc-tus, Tu so-lus

ff

tis-si-mus, Quo-ni-am . . Tu so-lus sanc-tus, Tu so-lus

Sva.

ff

125

Do-mi-nus, Tu so-lus Do-mi-nus, Tu so-lus, Tu so-lus Do-mi-nus,

Do-mi-nus, Tu so-lus Do-mi-nus, Tu so-lus, Tu so-lus Do-mi-nus,

Do-mi-nus, Tu so-lus Do-mi-nus, Tu so-lus, Tu so-lus Do-mi-nus,

Do-mi-nus, Tu so-lus Do-mi-nus, Tu so-lus, Tu so-lus Do-mi-nus,

Tu so-lus Do-mi-nus, Je-su Chris-te, cum Sanc-to Spi-ri-tu, . . .

Tu so-lus Do-mi-nus, Je-su Chris-te, cum Sanc-to Spi-ri-tu, . . .

Tu so-lus Do-mi-nus, Je-su Chris-te, cum Sanc-to Spi-ri-tu, . . .

Tu so-lus Do-mi-nus, Je-su Chris-te, cum Sanc-to Spi-ri-tu, . . .

sffz

Tu so-lus al-tis-si-mus. . . In *fff*

Tu so-lus al-tis-si-mus, . . . In *fff*

Tu so-lus al-tis-si-mus, . . . In *fff*

Tu so-lus al-tis-si-mus, . . . In *fff*

fff

senza rit.

glo-ri-a De-i Pa-tris, A-men, A-men, . . .

glo-ri-a De-i Pa-tris, A-men, A-men, . . .

glo-ri-a De-i Pa-tris, A-men, A-men, . . .

glo-ri-a De-i Pa-tris, A-men, A-men, . . .

senza rit.

OFFERUS (*with great firmness*),

In

men, A - - - men. . . .

men, A - - - men. . . .

A - - - men. . . .

A - - - men. . . .

sfz

glo - ri - a De - i Pa - tris, A - - - men!

mf

Allegro moderato.

Now let me go, my fa - ther, let me go where I may serve the

Allegro moderato.

Lord. *Sva...*

cres. *ff*

AN ANGEL. *Con moto.*

Sva... *Con moto.* *p*

Learn the bless - ed - ness of

giv - ing, Give thy strength, thy soul, thy spi - rit, Claim - ing no . . re -

p

ward . . nor mer - it. . . So . . in

bound - less lib - er - ty shalt thou walk for ev - er -

cres.

- more. OFFERUS.

I will learn the bliss of giv - ing, Give my

p

127

THE HERMIT.

Thy best la - bour

Thy best la - bour free - ly

soul, my spi - rit.

127

p

free - ly given In the larg - est, full - est mea - sure,

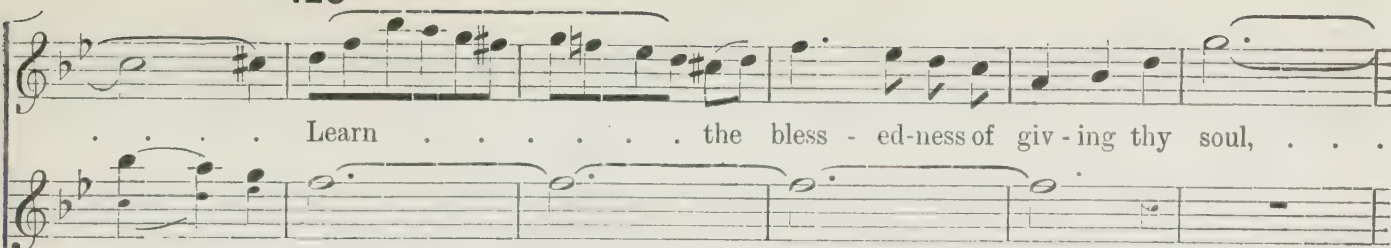
given In the larg - est, full - est mea - sure, Dear to

cres.

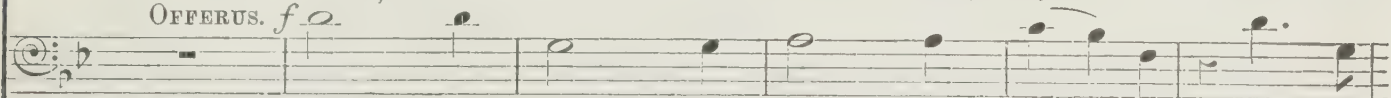
Dear to man, loved of heaven, dear to man.

man, loved of heaven, dear to man, loved of

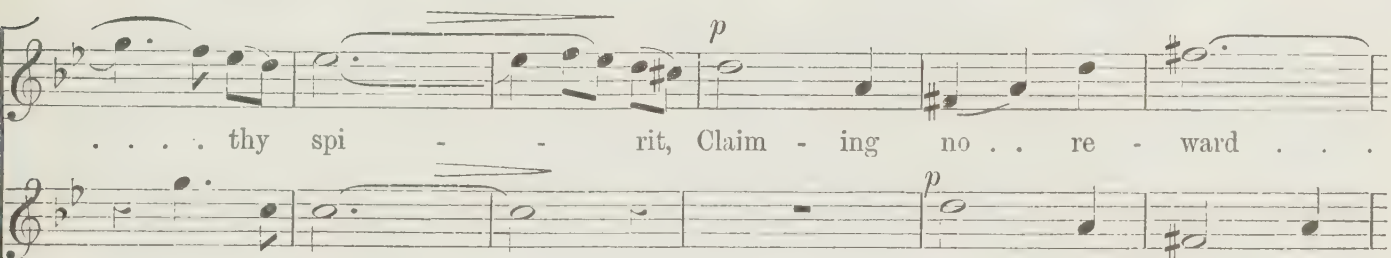
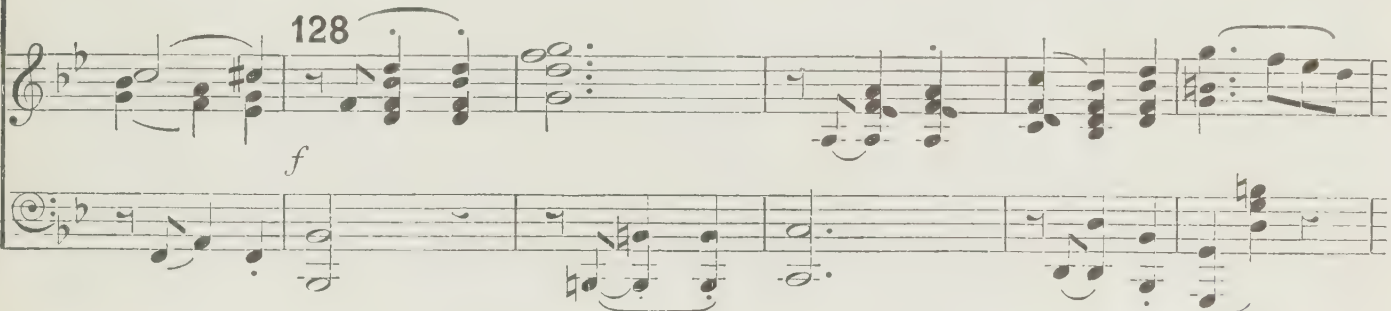
cres.



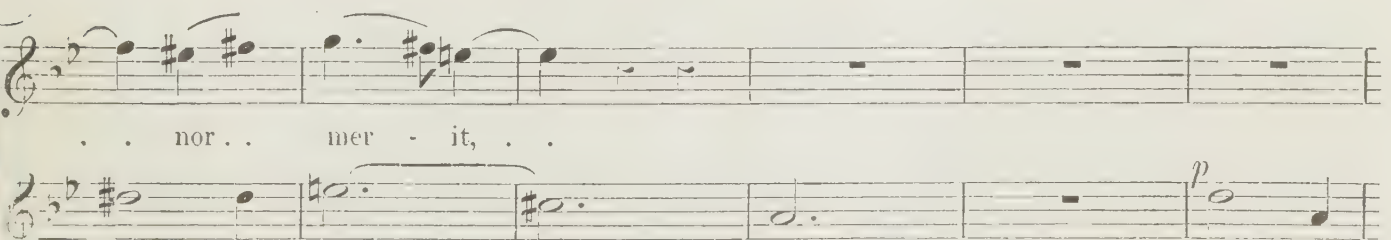
hea - ven. Learn,
OFFERUS. *f*



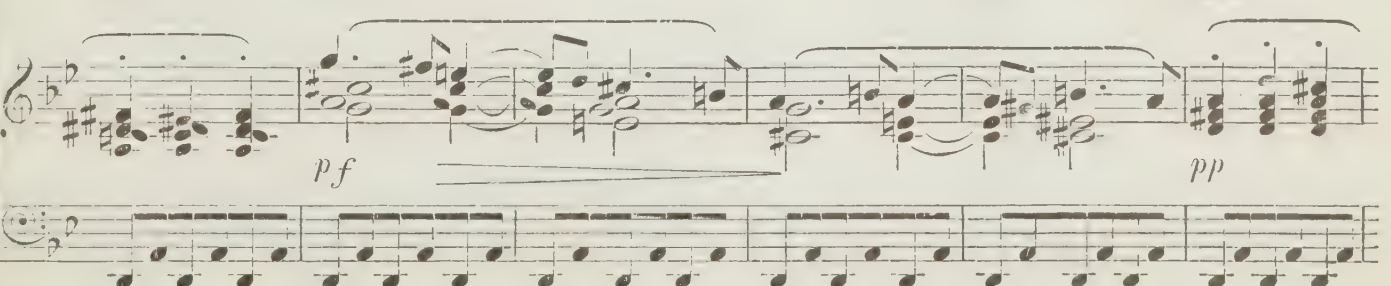
128

f

soul, give my spi - rit, Claim - ing



no re - ward nor mer -



claim - ing no . . re - ward nor mer - it, . .

no . . re - ward . . nor . . mer - it, . .

it, claim - ing no re - ward . . . nor

pf

129

mer - it,

129

p

f Learn the bless - ed -

f Learn the bless - ed -

I will learn the

f *mf*

- ness of giv - ing, Give thy strength, thy soul, thy spi - rit,
 - ness of giv - ing, Give thy spi - rit,
 bliss of giv - ing, Give my strength, my spi - rit,

cres.

130 *p*
 Thou . . shalt taste . . im - mor - tal joy, Give thy
 Thou . . shalt taste . . im - mor - tal joy, Give thy life, thy
 I . . shall taste . . im - mor - tal joy,

130 *f* *p*

cres.
 life, thy life . . and strength, . . give thy life, thy life, . . thy
 strength, *cres.* give thy life, thy strength, *cres.*
 I will give my life, I will give . . my

cres.

life . . and strength, give thy life, give thy strength, . . .

give thy life, give thy strength, . . .

life, give my life, give my strength, . . .

f

Più mosso.

p Dear to man, . . .

p So in bound - less lib - er - ty,

Dear to man, . . . dear

Più mosso.

pp

131 *f*

loved of heaven, . . . dear to man, . . . loved of

so in bound - less lib - er - ty,

to man,

131 *f*

pp

heaven, . . . loved . . . of heaven,

f dear to man,

dear to

loved of heaven,

loved of heaven,

Più mosso.

im - - mor - tal joy,

man,

im - - mor - tal joy,

im - - mor - tal joy,

Più mosso.

Sva.....

p

cres. molto.

132

thou . . . shalt know,

thou . . . shalt know,

I . . . shall know,

Sva.....

132

fff

*Con brio.**ff*

thou, thou . . .

thou then shall know . . . im - mor - tal

I then shall know . . . im - mor - tal

*Con brio.**f*

shalt know . . . im - mor - tal

plea - sure, . . . Thou shalt know

plea - sure, I . . . shall know . . .

rit.

133

joy . . . for aye.

joy *rit.* . . . for aye.

joy . . . for aye.

133

*sfz**rit.**ppp Più largo. cres.**ff sfz*

8va

134

CHORUS.
SOPRANO. (*A cappella.*)
Moderato.

ppp

ALTO.

ppp

TENOR.

ppp

BASS.

pp

espressivo.
*Moderato.*ppp (*For practice only.*)

The image shows a page from a musical score, likely for a liturgical or sacred work, featuring three vocal parts (Soprano, Alto, and Tenor) and a Piano accompaniment. The music is written in G major (one sharp) and 4/4 time.

The lyrics are in Latin, and the score includes various musical markings such as dynamics (*pp*, *p*) and articulation (*cres.*). The text is as follows:

dit, Tu, tu lux per -
dit, Tu, tu . . . lux per - en - nis
dit, Tu . . . lux per - en - nis . .
. jam sol re - ce - dit ig - ne - us, Tu, tu lux . . per -
en - nis U - ni - tas, Nos - tris, . . be - a - ta Trin - i -
U - ni - tas, Nos - tris, be - a - ta Trin - i -
U - ni - tas, Nos - tris, be - a - ta Trin - i -
en - nis U - ni - tas. Nos - tris, be - a - ta Trin - i -
tas, In - fun - de lu - men cor - di - bus, . . in - fun - de lu - men cor -
tas, In - fun - de lu - men cor - di - bus, . . in - fun - de lu - men cor -
tas, In - fun - de lu - men cor - di - bus, . . in - fun - de lu - men cor -
tas, In - fun - de lu - men cor - di - bus, . . in - fun - de lu - men cor -

di - bus. Jam sol re - ce - dit ig - ne - us, jam re - ce -

di - bus. Jam sol re - ce - dit ig - ne - us, jam re -

di - bus. Jam sol re - ce - dit ig - ne - us, jam re - ce -

di - bus. 135 Jam sol re - ce - dit ig - ne - us, jam sol re - ce - dit

pp *piu p* *espress.*

dit. Te ma - ne lau - dum car - mi - ne, Te

ce - dit. Te lau - dum car - mi - ne, Te

dit, Te, te ma - ne car - mi - ne, Te

ig - ne - us. Te, te ma - ne car - mi - ne, Te

ppp *cres.* *f*

de - pre - ca - mur ves - pe - re, de - pre - ca - mur ves - pe - re; Dig - ne - ris, ut te

de - pre - ca - mur ves - pe - re, de - pre - ca - mur; Dig - ne - ris, ut te

de - pre - ca - mur ves - pe - re, de - pre - ca - mur; Dig - ne - ris, ut te

de - pre - ca - mur, de - pre - ca - mur; Dig - ne - ris, ut te

cres. *f* *ff*

sup - pli - ces, . . . ut te sup - pli - ces, . . . Lau - da - mus in - ter

cres. *f* *ff*

sup - pli - ces, dig - ne - ris, sup - pli - ces, . . . Lau - da - mus in - ter

cres. *f* *ff*

sup - pli - ces, ut te . . . sup - pli - ces, . . . Lau - da - mus in - ter

cres. *f* *ff*

sup - pli - ces, ut te sup - pli - ces, . . . Lau - da - mus in - ter

dim. *p*

coe - li - tes, . . . lau - da - mus in - ter coe - li -

dim. *p*

coe - li - tes, . . . lau - da - mus in - ter coe - li -

dim. *p*

coe - li - tes, . . . lau - da - mus in - ter coe - li -

dim. *p*

coe - li - tes, . . . lau - da - mus in - ter coe - li - tes.

136

Maestoso.

ff

tes. Pa - tri . . . si - mul - que Fi - li - o, . . . Ti - bi - que

ff

tes. Pa - tri . . . si - mul - que Fi - li - o, . . . Ti - bi - que

ff

tes. Pa - tri . . . si - mul - que Fi - li - o, . . . Ti - bi - que

ff

tes. Pa - tri . . . si - mul - que Fi - li - o, . . . Ti - bi - que

ff

tes. Pa - tri . . . si - mul - que Fi - li - o, . . . Ti - bi - que

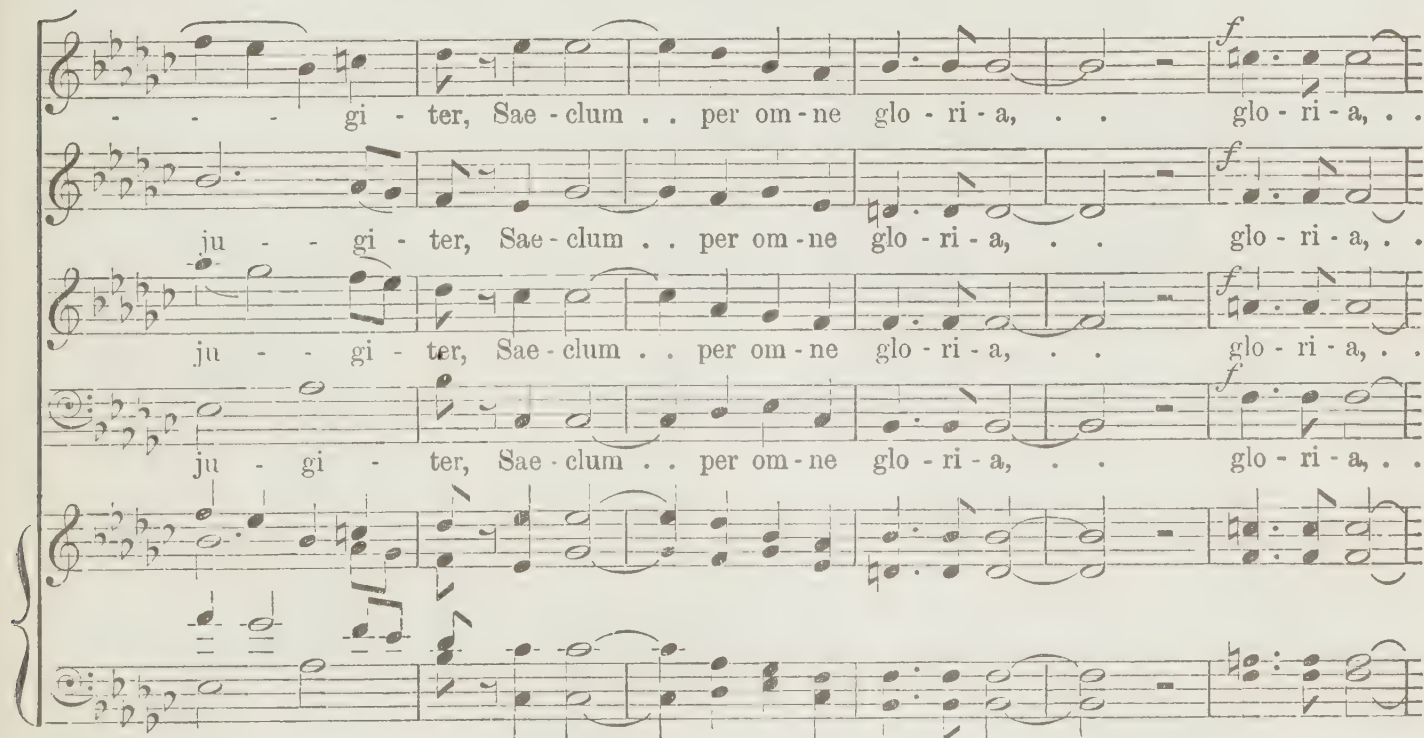
Sanc - te . . Spi - ri - tus, Si - cut . . . fu - it, . . . sit ju -

Sanc - te Spi - ri - tus, Si - cut . . fu - it, sit

Sanc - te Spi - ri - tus, Si - cut . . fu - it, sit

Sanc - te Spi - ri - tus, Si - cut fu - it, sit

Poco animato.

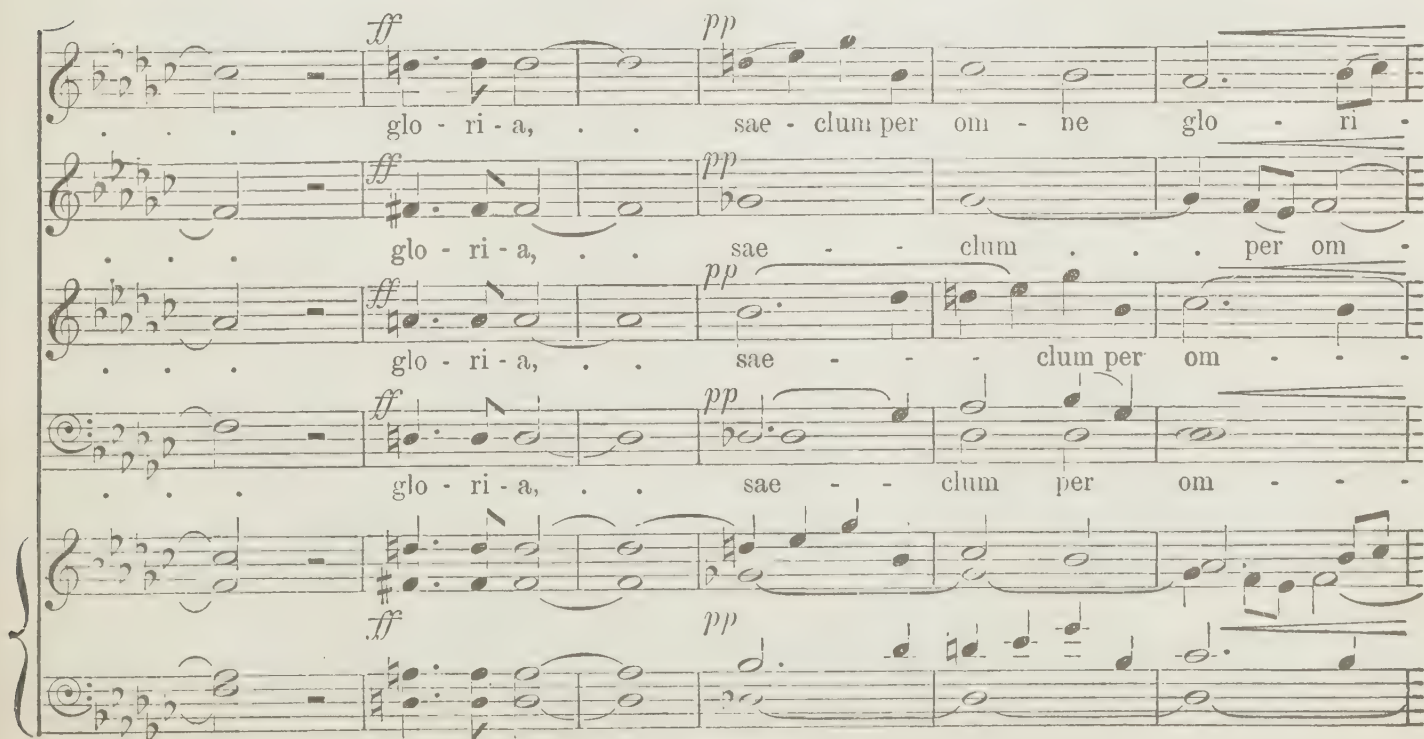


gi - ter, Sae - clum . . per om - ne glo - ri - a, . . glo - ri - a, . .

ju - gi - ter, Sae - clum . . per om - ne glo - ri - a, . . glo - ri - a, . .

ju - gi - ter, Sae - clum . . per om - ne glo - ri - a, . . glo - ri - a, . .

ju - gi - ter, Sae - clum . . per om - ne glo - ri - a, . . glo - ri - a, . .



glo - ri - a, . . sae - clum per om - ne glo - ri - a, . .

glo - ri - a, . . sae - clum per om - ne glo - ri - a, . .

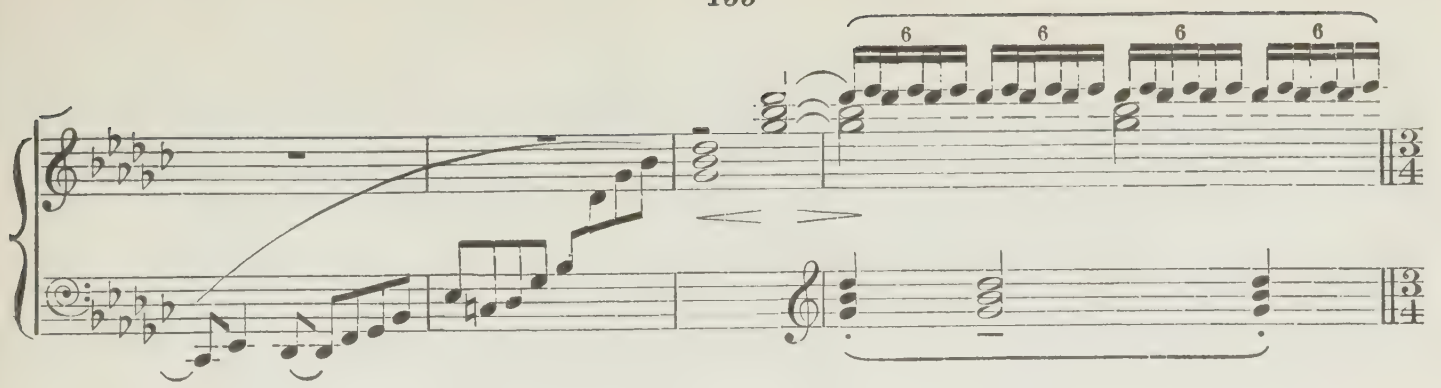
glo - ri - a, . . sae - clum per om - ne glo - ri - a, . .

glo - ri - a, . . sae - clum per om - ne glo - ri - a, . .

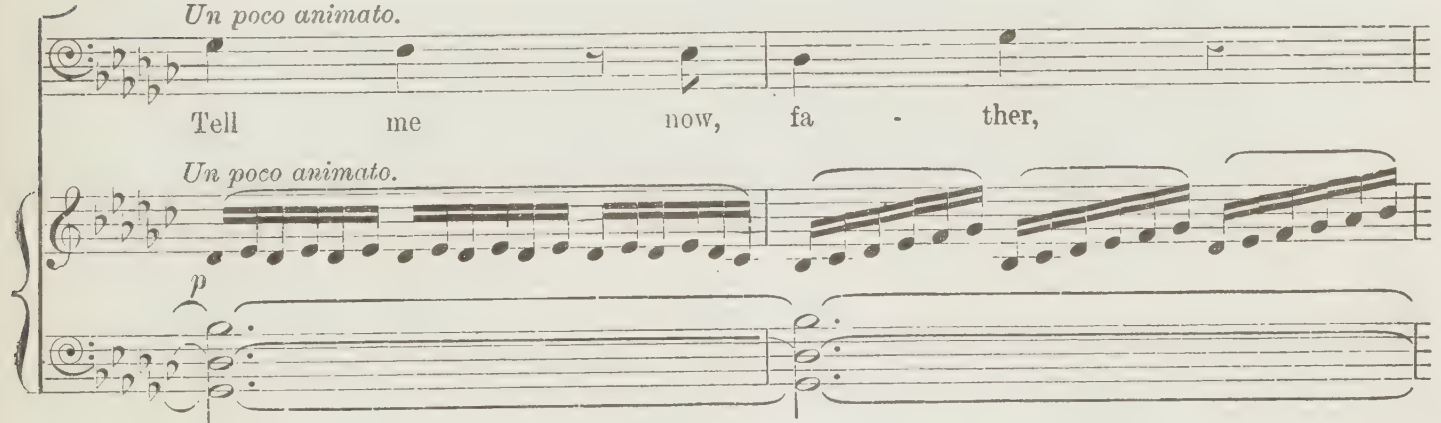
The first system of the musical score for 'The Swan' from 'The Nutcracker'. It features a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music begins with a half note in the treble and a whole note in the bass. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides harmonic support with chords and single notes. Dynamic markings include *ff* (fortissimo) and *sfz* (sforzando), with a crescendo hairpin leading to the *sfz* marking. The system concludes with a *mf* (mezzo-forte) marking and a final chord.

ri - a. A
 rit. *f* *p*
 ri - a. A

[illegible]

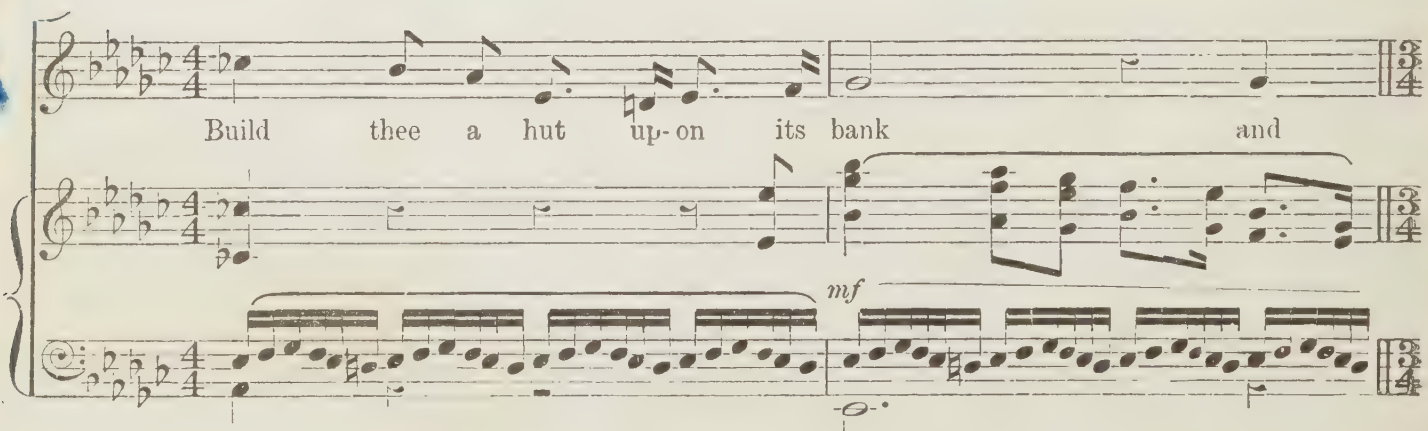
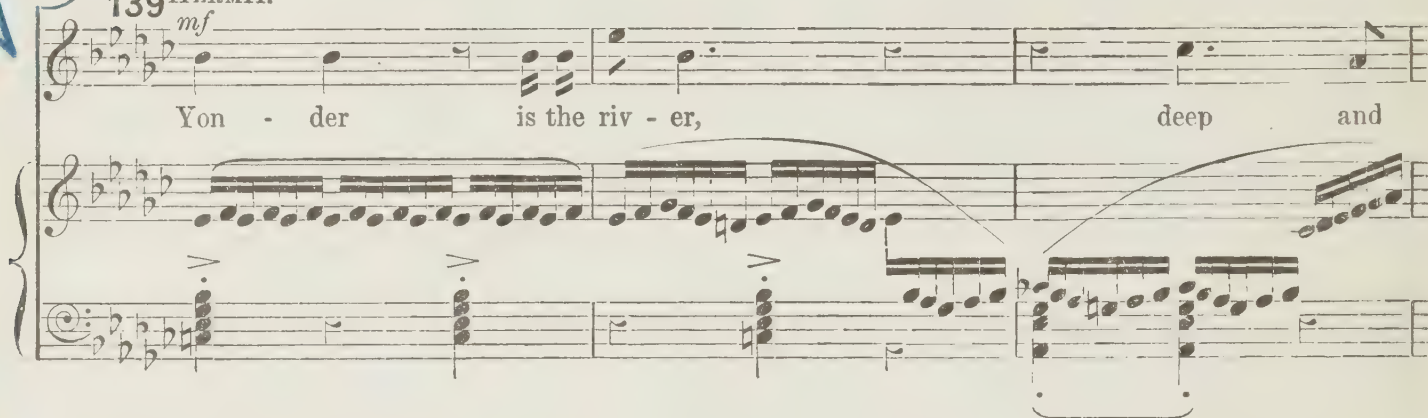
SCENE III.—*The Hermit's Cottage.*

OFFERUS.
Un poco animato.





139 HERMIT.

mf

140

car-ry them through the flood.

p *poco cres. e poco rit.*

(Light fills the cottage. An angel sings.)

Allegretto.

SMALL CHORUS. (Approximately one in ten of the great Chorus.)

SOPRANO.

p

Bless - - ings of heaven

ALTO.

p

Bless - - ings of heaven

TENOR.

p

Bless - - ings of heaven

BASS.

p

Bless - - ings of heaven

Allegretto.

p

158

cres.

Rich - ly are given, Ser - vice most

Rich - ly are given, Ser - vice most

Rich - ly are given, Ser - vice most

Rich - ly are given, Ser - vice most

Rich - ly are given, Ser - vice most

cres.

Musical score for the hymn "Thy real Master". The score is arranged for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 4/4. The lyrics are: "wor - - - thy Wait - - eth be - fore thee. Thy real Master". The piano part features a prominent ascending scale in the right hand and a descending scale in the left hand, both marked with a forte (*f*) dynamic. The score is divided into two systems, with the second system continuing the vocal and piano parts.

dim.

needs thee, . . and His work must be - gin.

dim.

needs thee, and His work must be - gin.

dim.

needs thee, and His work must be - gin.

dim.

needs thee, and His work must be - gin.

dim.

8269.

SCENE IV.—A small hut on river bank. There is night and storm.

141

pp

p

espressivo.

a tempo giusto.

p

cres. poco a poco.

142

f

Sva.

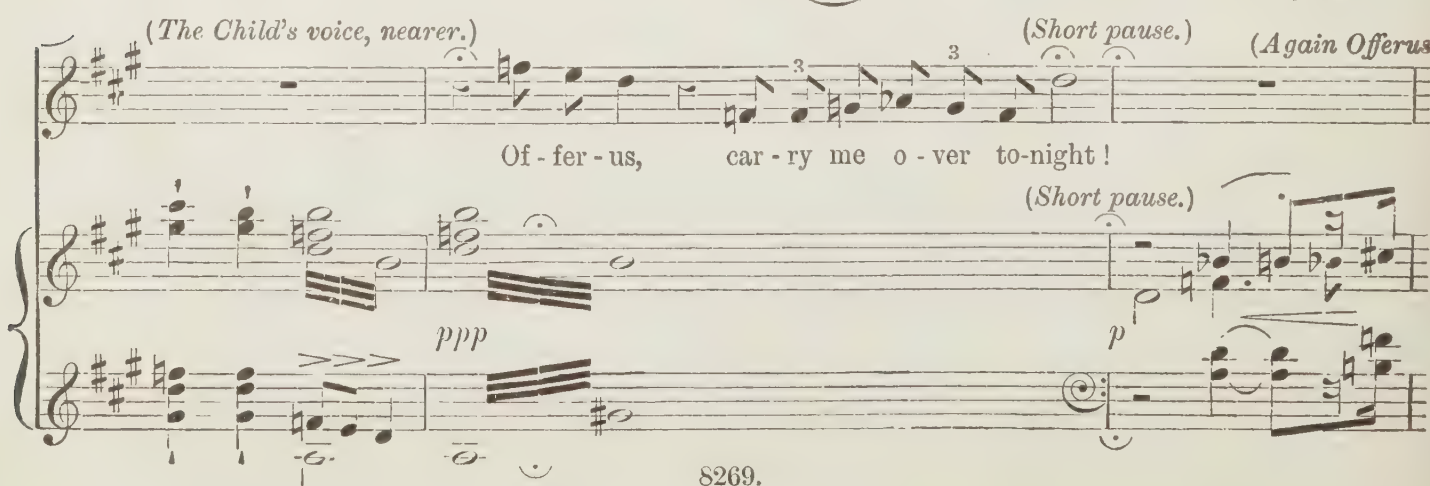
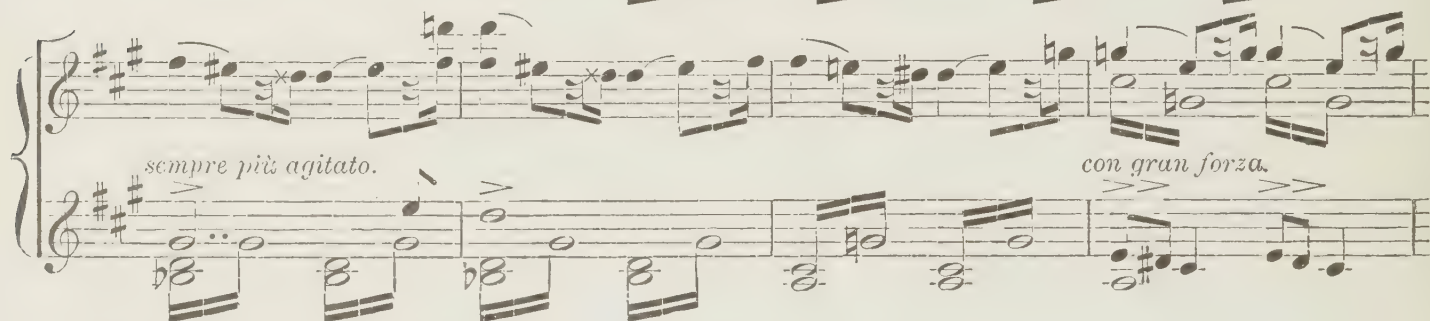
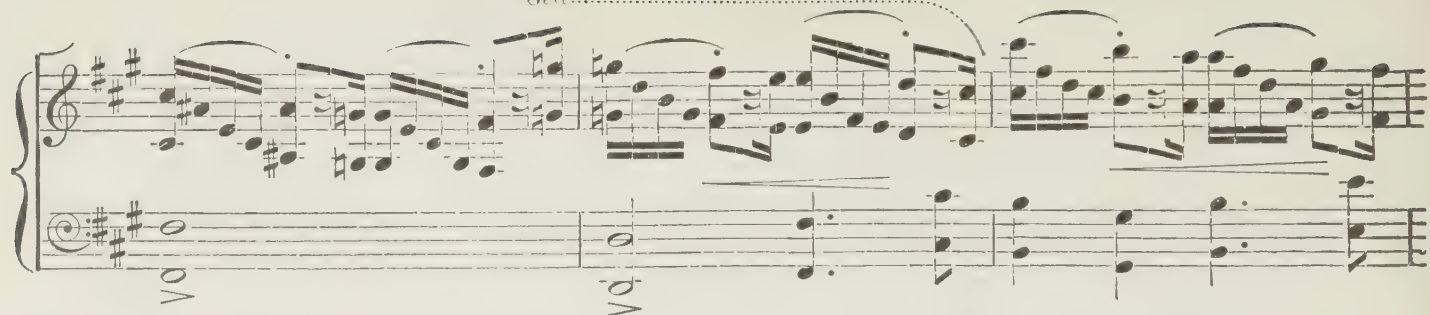
agitato.

Sva.

fff molto marcato.

8269.

Sra.....



goes forth, but finds nothing.)

8va

crescendo ed agitato.

ff

f *(The Child's voice, still nearer.)*

144 *Poco più lento.*

Of-fer-us! Of-fer-us! car-ry me o-ver to-night!

ppp

pp

Poco più lento.

A little child is seen. Offerus lifts the child and enters the stream. There is great

Moderato.

pp

poco a poco più mosso.

violence of the elements, but a quiet light upon the child's head.)

145 *Allegro.*

8va

cres.

ff

8va

8va

8va

8va

Allegro ma non troppo.

146 8va

fff tutta forza.

147

fffz

mf

ffz *mf*

p

148

pp

sempre dim. *pp*

Molto moderato.

ppp

OFFERUS.

p

Bear

ing

thus

my

8va

pre

cious

bur

den

8va

Through

the

dark

and

8va

an

gry

wa

ters,

8va

Power

Sva

Di - vine

my

spi

Sva

rit

ur

ges,

Through

the . .

tu -

mult

wild, . .

Of the

marcato.

waves

surg

ing

flood,

p

150 *p*

Power Di - vine . . . my

pp

spi - rit ur - ges,

Through the an - gry . . .

cres. *Sva*

waves, Till I

Sva *cres.*

con gran espressione. *f*

gain the great prize Of my Mas - ter's ap -

f

prov - al, Power Di

vine

cres. ur ges my

spi rit to be

f strong,

Till I win the rich re - ward,

ad lib.
till I win the blessed guerdon Of the

Lord, and His own ap - prov - ing

152
word.

(The storm subsides. OFFERUS reaches the shore. The dawn appears faintly.)

CHORUS. SOPRANO.
Un pochetto più mosso.

169

pp
Know, O mor - - - tal,
ALTO.
pp
Know, O mor - - - tal,
TENOR.
pp
Know, O mor - - - tal,
BASS.
pp
Know, O mor - - - tal,
Un pochetto più mosso.

thou hast borne
thou hast borne
thou hast borne
thou hast borne

In thine arms the
In thine arms the
In thine arms the
In thine arms the

poco cres.

Ho - ly One, Thou hast

poco cres.

Ho - ly One, Thou hast

poco cres.

Ho - ly One, Thou hast

poco cres.

Ho - ly One, Thou hast

poco cres.

borne in thine

borne in thine

borne in thine

borne in thine

borne in thine

fz

arms, Christ,

fz

arms, Christ,

fz

arms, Christ,

fz

arms, Christ,

fz

arms, Christ,

dim.
and the sin of the
dim.
and the sin of the
dim.
and the sin of the
dim.
and the sin of the

world.
world.
world.
world.

153

8va

8va

$\text{♩} = \text{♩}$
AN ANGEL.



Peace . . . be with . . . thee! Lo, . . . now the morn . . .

HERMIT.

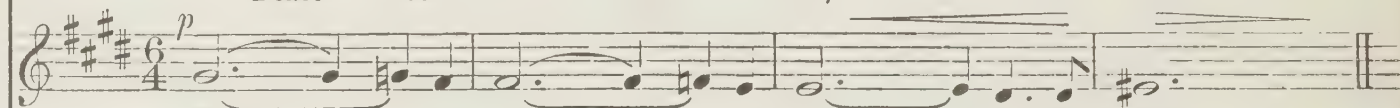


Peace . . . be with . . . thee! Lo, . . . now the morn . . .

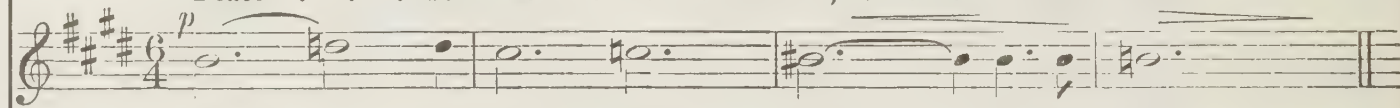
CHORUS.



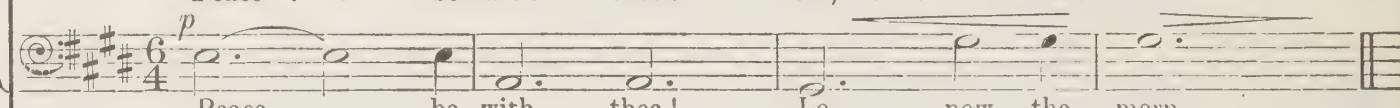
Peace be with thee! Lo, the morn . . .



Peace . . . be with . . . thee! Lo, . . . now the morn

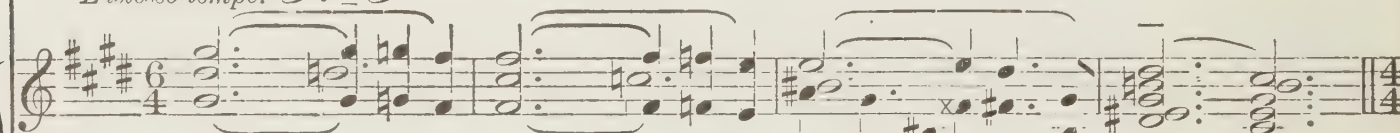


Peace . . . be with thee! Lo, . . . now the morn

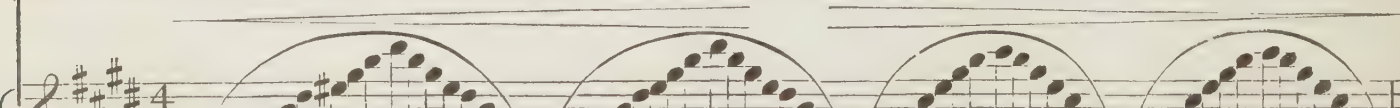
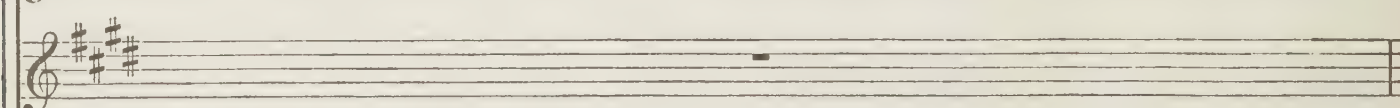
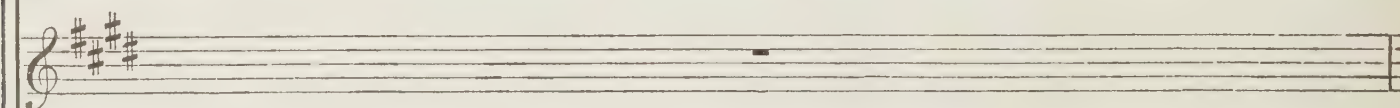
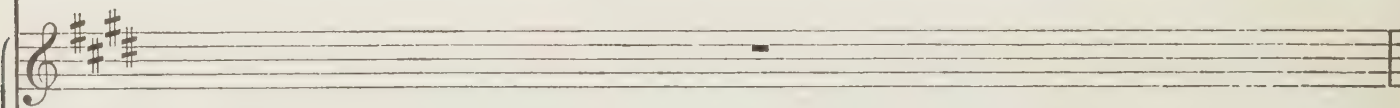


Peace . . . be with thee! Lo, now the morn

L'istesso tempo. $\text{♩} = \text{♩}$



p dolce.



ppp



dolce.

On . . . thy head . . . its . . . light . . . has thrown. . .

dolce.

On . . . thy head . . . its . . . light . . . has thrown. . .

dolce.

On . . . thy head . . . its light has thrown. . .

dolce.

On . . . thy head . . . its . . . light . . . has thrown.

dolce.

On . . . thy head . . . its light . . . has thrown.

dolce.

On thy head . . . its light . . . has thrown.

ppp

154 *Allegro*
HERMIT.

Chris - to - pher, . . this be thy name, Chris - to - pher, . .

Chris - to - pher be thy name, Chris - to - pher .

Chris - to - pher be thy name, Chris - to - pher .

Chris - to - pher be thy name, Chris - to - pher .

Chris - to - pher be thy name, Chris - to - pher .

154 *Allegro.*

p

this be thy name, . . this . . : be thy name, Hence-forth,

. . . be thy name, this . . be thy name,

. . . be thy name, this . . be thy name,

. . . be thy name, this be thy name,

. . . be thy name, this be thy name,

p

legato e con anima.

hence - - forth by right - ful claim... This, through the

legato e con anima.

this . . be thy name, . . Through all

this . . be thy name, Through . .

this be thy name, Through all

this be thy name, Through

legato e con anima.

a - ges yet to be, Shall bring thee hon - our,

a - - ges yet . . to be, an hon - - our,

all . . a - - ges, an hon - - our,

a - - ges, an hon - - our,

. . . all a - - ges, an hon - our,

tr *tr*

cres.
This, through the a - ges yet to be, Shall bring high

cres.
through all a - ges yet . . . to be, an

cres.
through . . . all . . . yet to be, . . . an

cres.
through all a - - ges, an hon - - our.

cres.
through . . . all a - - ges, an

cres.
tr

AN ANGEL. 155 *ff*

hon - - our. Chris - to - pher,
OFFERUS. *ff*

Chris - to - pher, . . .

155 *ff*

hon - - our. Chris - to - pher, . . .

hon - - our. Chris - to - pher, *ff*

Chris - to - pher, *ff*

Chris - to - pher, *ff*

hon - - our. Chris - to - pher, . . .

155 *ff*

fff Chris - to-pher, Chris - to-pher,
fff Chris - to-pher, Chris - to-pher,
fff Chris - to-pher, Chris - to-pher,
fff Chris - to-pher, Chris - to-pher,
fff Chris - to-pher, Chris - to-pher,
fff Chris - to-pher, Chris - to-pher,
fff Chris - to-pher, Chris - to-pher,
fff Chris - to-pher, Chris - to-pher,

2 be now thy name.
2 be now thy name.
2 be now thy name.
2 be now thy name.
2 be now thy name.
2 be now thy name.
2 be now thy name.
2 be now thy name.
2 be now thy name.
2 be now thy name.

156

Allegro risoluto.

Chris - to - pher, . . la-bour brave-ly on, la - bour brave-ly

Chris - to - pher, . . la-bour brave-ly on, Though

Chris - to - pher, . . la-bour brave-ly

156

Allegro risoluto.

on, And though the storm-y . . waves a - rise, . . labour brave-ly

storm . . and storm - - y waves a - rise, la - bour brave - ly

on, Though storm - y . . waves a - rise, la - bour brave - ly

. . labour brave-ly . . on, Though storm-y waves . . a -

on. on. on. rise.

La - - - bour

157 La - - - bour

poco a poco cres.

no - - - bly, brave - - - ly on, Though the

poco a poco cres.

no - - - bly, brave - - - ly on, Though the

poco a poco cres.

no - - - bly, brave - - - ly on, Though the

poco a poco cres.

no - - - bly, brave - - - ly on, Though the

storm y . . waves of . .

storm - y . . waves, waves of . . life, of . .

storm - - - y waves, waves of

storm - - - y waves of life, of

8va

158

181

life are rush - ing o'er thee, are rush - ing

life are rush - ing o'er thee, are rush - ing

life are rush - ing o'er thee, are rush - ing

8va life . . . are rush - ing o'er thee, are rush - ing

158

o'er thee.

o'er thee.

o'er thee.

8va o'er thee.

o'er thee.

o'er thee.

o'er thee.

8va o'er thee.

159

Chris - to - pher, . .

Chris - to - pher, . .

Chris - to - pher, . .

Chris - to - pher, . .

159

8va . . .

6

Chris - to - pher, . .

AN ANGEL.

HERMIT.

OFFERUS.

*p**p**p*

On . . . the

On . . . the

On . . . the

la - bour brave - - ly on,

la - bour brave - - ly on,

la - bour brave - - ly on,

la - bour brave - - ly on,

pp

far e - ter - nal shore

He . . is watch - ing ev - er -

far e - ter - nal shore

He . . is watch - ing ev - er -

far e - ter - nal shore

He . . is watch - ing ev - er -

pp

On . . the far e - ter - nal shore,

He . .

pp

On the far e - ter - nal shore,

He . .

pp

On the far e - ter - nal shore,

He . .

pp

On . . the far e - ter - nal shore,

He . .

pp

- more.

- more.

- more.

160

is watch - ing ev - er - more,

is watch - ing ev - er - more,

is watch - ing ev - er - more.

is watch - ing ev - er - more.

160

pp

f

f

On . . . th'e - ter - nal

f

On . . .

f

On . . .

f

On . . . th'e - ter - nal

f

On . . .

The image shows a page from a musical score for the hymn "The Eternal Shore." It includes vocal parts for Soprano, Alto, and Tenor, and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "The eternal shore He is watching ever more, He watcheth ever -". The piano part features a prominent arpeggiated figure in the right hand and a simpler bass line in the left hand.

Vocal Parts:

- Soprano:** shore He . . is watch - ing ev - er - more, .
- Alto:** th'e - ter - nal shore . . He watch - eth ev - er -
- Tenor:** shore He . . is watch - ing ev - er - more, .

Piano Accompaniment:

The piano part consists of two staves. The right hand plays a continuous arpeggiated pattern, while the left hand provides a harmonic foundation with chords and single notes.

Musical score for "The Christmas Song" (Chestnuts and Orange). The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked "Moderato". The lyrics are: "Chris - to - pher, ev - er - more, Chris - to - pher, la - bour on, Chris - to - pher, ev - er - more, la - bour on, Chris - to - pher, ev - er - more, la - bour on." The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand.

Chris - to-pher, la - bour brave - - ly on,

Chris - to-pher, la - bour brave - - ly on,

Chris - to-pher, la - bour brave - - ly on,

Chris - to-pher, la - bour brave - - ly on,

8269.

161 185

pp On the far e -

pp On the far e -

pp On the far e -

pp On the far e -

161 *pp*

The image shows a page from a musical score for the hymn "The Watchman". It features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The lyrics are: "ter - nal . . shore . . He is watch - ing ev - er -". The piano part includes a grand staff with treble and bass clefs, featuring chords and a melodic line in the right hand. The score is printed on aged, slightly yellowed paper.

more, Who, thy work shall

more, Who, thy work shall

more, Who, thy work shall

more, Who, thy work shall

8269

own, With the saints there *f* *cres.*

own, With the saints there *f* *cres.*

own, With the saints there *f* *cres.*

own, With the saints there *f* *cres.*

cres.

in . . Pa - ra - dise, And with joy di - vine shall crown, *ff* 162

in Pa - ra - dise, And with joy di - vine shall crown, *ff*

in Pa - ra - dise, And with joy shall crown, Chris - to - pher, . . *fff*

in Pa - ra - dise, And with joy shall crown, *ff* 162 *fff* > >

fff Chris - to - pher, . . la - bour, Chris - to - pher, . .

fff Chris - to - pher, la - bour on, Chris - to - pher,

labour bravely on, la - bour, Chris - to - pher, . .

fff Chris - to - pher, . . labour bravely on, la - bour on, Chris - to - pher,

AN ANGEL.

Joy
HERMIT.

Joy

OFFERUS.

Joy di . . .

la - bour on,

Joy

Chris - to-pher,

Joy

di

la - bour on,

Joy

di

Chris - to-pher,

Joy

di

*pp**cres. molto.*

vine . . . shall crown, joy di - vine . . .

cres. molto.

di - vine, joy di - vine . . .

cres. molto.

vine . . . shall crown, joy di - vine . . .

cres. molto.

di - vine . . shall crown, joy di -

cres. molto.

vine shall crown, joy di -

cres. molto.

vine shall crown, joy di -

cres. molto.

vine shall crown, joy di -

8va

cres. molto.

ev - er - more, joy

ev - er - more, joy

ev - er - more, joy

vine, joy di - vine

vine, joy di - vine

vine, joy di - vine

vine, joy di - vine

ev - er - more.

ev - er - more.

ev - er - more.

ev - er - more.

ev - er - more.

ev - er - more.

ev - er - more.

sfz *p* *ff*

M
2003
P25L4

Parker, Horatio William
[The legend of St.
Christopher. Piano-vocal
score. English]
The legend of St.
Christopher

Music

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